



Lugt 7700

1810

Feb 6

LOD OG
C. 2
SPECIAL

A
CATALOGUE

Of the Extensive and truly Magnificent

COLLECTION OF PRINTS,

FORMING ALTOGETHER

An unusual Display of the most rare and superior Productions

OF THE

FRENCH, FLEMISH, GERMAN AND ENGLISH

Engravers,

Who stand pre-eminently distinguished for their admirable skill in the
different Branches of their Art; consisting chiefly of

PORTRAITS,

GRAND HISTORIC COMPOSITIONS

AND RICH LANDSCAPES,

ABOUNDING WITH CHOICE PROOFS,

Curious Variations and Impressions of extraordinary Brilliancy;

ALSO A VERY CHOICE AND RARE

COLLECTION OF PAINTERS' ETCHINGS,

AND UPWARDS OF

1500 *Pieces by the Hand of* WENCESLAUS HOLLAR,

Comprising his English Views and Portraits,

OF REMARKABLE FINE QUALITY;

STRUTT'S DICTIONARY OF ENGRAVERS,

Illustrated by upwards of 4000 Prints,

By the different Artists therein mentioned, arranged in chronological Order,

Forming 24 Volumes, Whatman's Imperial Folio Paper;

AND A CAPITAL AND RICH

Collection of **PORTRAITS**, by and after *Sir Anthony Vandyke*,

In upwards of 200 Pieces,

PROOFS AND VANDEN ENDEN IMPRESSIONS;

TOGETHER WITH SEVERAL BOOKS of PRINTS,

Excellent Portfolios with Leaves, &c.

Which will be Sold by Auction, by

MR. THOS. DODD,

At his Room, No. 101, St. Martin's Lane,

On **TUESDAY**, the 6th Day of **FEBRUARY**, 1810,

AND SEVENTEEN FOLLOWING DAYS,

(Sundays and Mondays excepted)

At Half past **FIVE** in the Afternoon of each Day.

The Collection to be Viewed progressively Two Days prior to each Day's Sale;
where descriptive Catalogues may be had.

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Purchaser, and if any Dispute arises between two or more Bidders, the Lot so disputed shall be immediately put up again and re-fold.
 - II. No Person to advance less than 6d.—above One Pound, 1s.—above Five Pounds, 2s. 6d.—and so in Proportion.
 - III. The Purchasers are to give in their Names and Places of Abode, and pay down 5s. in the Pound, in Part of Payment of the Purchase Money; in Default of which, the Lot or Lots so purchased to be immediately re-fold.
 - IV. The Lots to be taken away within Two Days after the Conclusion of the Sale, and the Remainder of the Purchase Money to be absolutely paid on the Delivery.
 - V. Upon Failure of complying with the aforesaid Conditions, the Deposit Money shall be forfeited, and all Lots uncleared within the Time specified shall be re-fold, by public or private Sale, and all Deficiencies and Expences attendant thereon, shall be made good by the Defaulters at this present Sale.
-

Gentlemen, who cannot attend the Sale, may have their Commissions faithfully executed, by their humble Servant,

THOMAS DODD.

Order of Sale.

First Day, Tuesday, February 6, 1810.

FRENCH SCHOOL.

ENGRAVINGS by Audran, Avril, Balechou, Le Bas, Beauvarlet, Bervic, Boissieux, Bosse, Bouilliard, Boulanger, Brebiette, Callot.

Second Day, Wednesday, February 7.

CONTINUATION of the Works of Callot, Chastillon, Chereau, Le Clerc, P. Daret, Daulle, Drevet, Duflos, Edeliuck, Frosne, Grignon, Huret, Larmessin, Lasne, Laurent, Lochom, Lombart, and Marcenay.

Third Day, Thursday, February 8.

ENGRAVINGS by Masson, Mellan, Moncornet, Morin, Nanteuil, Perelle, Picart, Pitan, Poilly, Rousselet, Surugue, Tardieu, &c. and Portfolios with Leaves.

Fourth Day, Friday, February 9.

THE WORKS of the early GERMAN and FLEMISH ENGRAVERS, during the 15th and 16th Centuries, comprising very curious and rare Examples by the following Persons—Aldegraver, Beham, Binck, De Brye, L. Cranach, Albert Durer, David and Jerome Hopfer, Lucas Van Leyden, Israel Van Meckenlen, Gregory Penz, and Martin Schoen.

Fifth Day, Saturday, February 10.

Virgil Solis, D. Van Staren, Johan Ulric, John, Jerome, and Anthony Wierix, M. Zagel, and STRUTT'S DICTIONARY OF ENGRAVERS, illustrated by upwards of 4000 examples by the different artists therein mentioned.

Order of Sale.

Sixth Day, Tuesday, February 13.

ENGRAVINGS by the most eminent FLEMISH, DUTCH, and GERMAN ENGRAVERS, during the 17th and 18th Centuries—namely, H. Bary, J. F. Bause, C. Bloemart, M. le Blond, A. Blooteling, B. and S. Bolswert, N. de Bruyn, A. and J. Collaert, C. Van Dalen, W. J. Delft, J. Falck, S. Furck, P. Galle, J. de Gheyn, and H. Goltzius.

Seventh Day, Wednesday, February 14.

CONTINUATION of the Works of Goltzius, Count Goudt, E. Hainzelman, J. Houbraken, P. de Jode, Lucas Kilian, James and Theodore Matham, M. Merian, John Muller, and P. Myriginus.

Eighth Day, Thursday, February 15.

FINE EXAMPLES, by Natalis, Crispin, William and Magdalen Passe, Paul Pontius, C. Van Queboren, Giles, John and Raphael Sadeler, John Saenredam, Jacob Sandrart, and George Frederic Schmidt.

Ninth Day, Friday, February 16.

FINE PRODUCTIONS by P. Serwouter, P. Soutman, P. Van Sompel, Jonas Suyderhoef, W. Swanenbourg, Peter Tanje, P. Van Schuppen, and upwards of 200 fine Portraits, by and after Sir A. Vandyke, proofs, variations and Vanden Enden Impressions.

Tenth Day, Saturday, February 17.

CURIOUS POLITICAL PRINTS and SINGULAR EXECUTIONS by Nicholas John Visscher; also large Proportions of the Works of Cornelius and John Visscher, A. Voet, L. Vorsterman, and John George Wille.

END OF THE FIRST PART.

ADDRESS.

THE Collection which I have now the honor of submitting to the enlightened Amateur, will, I flatter myself, for its extent, variety, and fine state of impression, be considered as altogether forming a magnificent Memorial of the Engravers' Art. It presents a splendid display of several thousand productions by those artists who have distinguished themselves in their profession, both by their infinite skill and extraordinary exertions.

† The Gentleman who formed this Collection, stands conspicuous with respect to the depth of his researches and universal knowledge in works of art. His good taste and judgment instantly enabled him to discriminate the several beauties and imperfections, necessarily attached to every production; and rarely any article, but such as held a standard of excellence, and at the same time possessing purity both of condition and impression, ever entered into his collection. For several years he pursued his daily researches with indefatigable industry; and whatever has been attainable, possessing also the degree of excellence I have just described, has been eagerly bought up by him, to enrich this collection.

I have, with a view to afford some temporary information to the admirers of prints, subjoined some introductory observations, on the utility of the art of engraving; the general instruction and amusement, afforded by prints; and some remarks with respect to the variety in impressions. I have also attempted, by way of introduction to the works of the respective engravers, given a short detail or sketch of the different artists, serving to point out their various excellencies, or the leading features of their art and genius.

THOMAS DODD.

INTRODUCTORY OBSERVATIONS

ON THE

UTILITY OF THE ART OF ENGRAVING ;

THE GENERAL INSTRUCTION AND ENTERTAINMENT

AFFORDED BY PRINTS ;

AND SOME REMARKS ON THE DIFFERENCE AND

VARIETY IN IMPRESSIONS.

THE great utility of the Art of Engraving consists in its wonderful assistance to general information, and its inexhaustible source of amusement; these, with other qualities, render it the most important invention, (connected with that of Printing) which has ever been produced. It is applicable to the representation of every art and construction, and the works of Engravers, may be said, to be the everlasting memorials of all existing things :—by such aid the representation of every object will be communicated to the end of time; and when every other species of art shall have mouldered into dust, or become extinct by age, prints will live and convey to posterity every pre-existing, as well as present idea. Hence it follows, that the curious and inquisitive observer of nature, will at all times be anxious of their preservation; and, although drawings may in some measure be preserved by the same care as prints, yet they necessarily fade, and these, by age, lose that which constitutes their peculiar beauty. Added to which, being only a single representation, consequently they rarely gratify the eye but of the possessor; while engravings, producing a multiplicity of one and the same object, become dispersed into the hands of many in every civilized part of the globe; and with great truth may it be said, that there is not a person, whatever may be his profession or pursuit, but who may reap most essential advantages by the contemplation of prints; and that by them, more useful hints

and general mental improvements may be obtained, than by wading on any subject through entire volumes. By the assistance of prints, the memory also becomes so strongly impressed by every object presented, to those persons who are in the practice of frequently inspecting them, that they seem to possess not only an acquaintance, but even an extensive knowledge of things in general. Exclusive of these advantages, nothing can afford the mind more rational amusement, or a greater diversity of continued intellectual pleasure.

Every day produces to the mind some fresh object of novelty having its charms, so every production, possessing even a share of mediocrity, contains a something to render it interesting, whether it consists in the object, or the scene; or whether in the manner, or the skill pursued by the artist in his transcription. Every engraver has it in his power to produce, at times, some peculiar trait of his genius, when transcribing either from a picture or a drawing; and whatever may be his method of working, in this branch of the art, the nearer he approaches to the style and manner of the original, so as to give every touch of the artist its true trait, character, and effect, in so much does he exhibit his own abilities in the transcription.

Thus, whatever may be the method adopted, or generally used, by one or the other of such skilful artists, yet we observe in their productions, that they at least bear an equal competition with their originals; and we not unfrequently discover excellencies in the transcript, in point of effect, execution, or some special trait, which the painter has not been so successful in representing

Painters, who have practised etching, or engraving, have generally succeeded in giving the true trait and characteristic of their peculiar talents; for in their etchings we perceive the same freedom of touch with the point on the copper, as we discover in their pencilling on the canvas; yet an untutored observer might consider them as rough or hasty productions, though they possess more sterling beauties than he is capable of conceiving at first sight; but as soon as he becomes acquainted

with any leading feature of excellence, he may more readily discover others.

Thus we find that many eminent painters, more particularly Berghem, Callot, Durer, Dusart, Goltzius, Hogarth, L. Van Leyden, Nanteuil, Naiwinx, Ostade, Rembrandt, Ruysdael, Swanevelt, the Vande Veldes, Visschers, Waterloo, and innumerable others, have preserved that degree of truth, character and expression, which but very few beside themselves have so happily effected. From such examples we therefore find, that, in forming a collection of prints, on the principles of science and sound judgment, it will be necessary to obtain fine specimens of art by every master of repute, who may have produced examples of skill, or such that possess any peculiar interest in the nature of the subject.

This pursuit leads us to trace the art to its origin, and nothing affords a greater degree of pleasure than being enabled to obtain examples in their original purity, and of choice impression. It is these qualities in prints, which immediately create delight in the observer, and he feels this satisfaction increased, in proportion to the attention which he devotes to them.

To conceive the amazing difference in impressions, it may be necessary to refer to particular examples, which in several instances are brought forward in the course of this catalogue, where I have opposed an impression of indifferent quality against the same print in its perfect state. This also tends to shew, that after the plate becomes in a certain degree worn, the tender touches are obliterated, and the demi-tints become almost imperceptible. By such imperfections in the impression, the engraver loses that degree of fame, which his labours have entitled him to; his productions no longer attracting that general notice and esteem, which they otherwise would merit, if presented to the eye in their pure and genuine state.

We sometimes meet with impressions that are over-charged, owing to the plate being too much filled with ink, consequently the impression is too strong, or heavy; and others again are printed in the opposite degree, weak, owing to the printer having used his

ink too thin. It is to be understood, that there is a degree of art in taking off impressions with critical nicety, and those printers who have been eminent in this branch, usually have had the privilege of annexing their names to the plate, as a mark to denote their ability; and such a document enhances the value, inasmuch as it generally distinguishes the prior impressions from the latter.

The true criterion of a fine impression, consists in every line and delicate touch being clear and distinct, and an effective brilliancy pervading throughout the stronger parts, as much so as the nature of the engraving will admit of.

THOMAS DODD.

PRINTED BY J. & W. SMITH, KING STREET, SEVEN DIALS.

A
C A T A L O G U E,
&c. &c. &c.

FIRST DAY's SALE,
TUESDAY, the 6th of FEBRUARY, 1810.

Works of the most eminent French Engravers.

ALIAMET, AUDRAN.

- LOT **T**WO Landscapes, after Berghem and Wouvermans, by ALIAMET, and Soldiers at play with Cards, *proof* 14 —
- 2 The Siege of Calais, after Barthelemy, by J. L. ANSELIN 7 —
- GIRARD AUDRAN, *born at Lyons 1640* — Celebrated as being among the most able artists that ever existed for engraving grand historical compositions—His works at once proclaim his super-eminent skill and extraordinary talents in this branch of the art.
- 3 The Martyrdom of St. Stephen, after Le Brun, and the Death of St. Francis, after Annibal Caracci, *fine* 1 1 —
- 4 The Judgment of Solomon, after A. Coypel, *capital* 15 —
- 5 The Martyrdom of St. Agnes, after Domenichino, *ditto* 9 —
- 6 Jesus Christ conducted to be Crucified, after Mignard, *a grand composition* 1 6 —
- 7 Time supporting Truth, after N. Poussin 10 —
- 8 The Adulterous Woman brought before Christ, after ditto 1 10 —

B

JEAN AUDRAN, *brother of the preceding artist, born at Lyons 1667.*
—He received his instructions from his brother, and became eminently great in his profession, so much, that several of his pieces bear an equal rank with those of his tutor.

- 8 6 9 PORTRAITS—Noel Coppel, *peintre*—Antoine Coyzevox, *sculpteur*—Pierre Clement Daffincourt, *ingenieur*—*The two first engraved for his introduction into the academy*
- 2 16 — 10 The Battles of Alexander, after Le Brun, 6 pieces
- 0 6 11 Moses presented to Pharoah's Daughter, A. Coppel, *pinx.*

JEAN JACQUES AVRIL, *born at Paris 1756.*—Pupil of J. G. Wille, and ranks among the most eminent of his school.

- 14 6 12 The Double Reward of Merit, and French Patriotism, after P. A. Wille, *fine proofs*

JEAN JACQUES BALECHOU, *born at Arles 1715.*—Of high celebrity for his superior skill in his profession.

- 14 6 13 PORTRAITS.—Don Philippe Infant d'Espagne,—Ann Charlotte Gauthier,—Jean Louis Petit, *chirurgien*,—Prosper Jolyot de Crebillon
- 15 — 14 Prosper Jolyot de Crebillon, the larger print, *fine*
- 1 10 — 15 The Bathers, Vernet *pinx*
- 2 — — 16 The Storm, *idem p. a celebrated production, before the lines on the inscription*
- 2 19 — 17 The same print, with less work in the clouds and other parts, *extra fine*, with the address of Balechou

JACQUES PHILLIPPE LE BAS, *born at Paris 1708.*—An Artist of distinguished talents, who has produced a vast variety of excellent prints, but more especially those which are from the designs of Teniers, and some other Flemish painters: in them he has so far succeeded, as to excel all others that were his cotemporaries. When we inspect the works of Le Bas, we also see the admirable productions of such artists transmitted with all their original truth, purity and effect; we discover the same beauties, ideas and talents predominant throughout the transcript.

- 1 10 — 18 Two landscapes from Berghem, entitled, "La Fraiche Matinée" et "La Belle apres Dine,"—*with proofs of the same before the titles and dedications, beautiful productions and very fine*
- 10 — 19 Courier de Flanders, Both *pinx.* with three landscapes, and a pastoral scene, after F. Boucher, *fine, five pieces*
- 9 — 20 Halts of Cavalry, &c. after Parrocel, four pieces
- 1 — — 21 A landscape, after Ruysdale, *with a proof of the same, before any letters, extra fine*
- 10 6 22 The Acts of Mercy, after Teniers, and a proof etching of the same
- 2 2 — 23 David Teniers playing on a Violincello, his Family singing in concert,—two landscapes, river scenery, enriched with groups of Wild Ducks, and two views in Flanders, with Peasants Regaling, all after Teniers, *very fine*

- 24 Village Festivals, two pieces, entitled "Les Accords Flamande," et "Le Lendemain des Noces," *a l'eau forte par Martiny et termine par le Bas, charming productions, after Teniers,* 1 11 6
on India paper
- 25 View of Scheveling, and a Winter Scene, numerous figures skating, and a proof of the last, both after Vander Neer, 1 10 —
very fine
- 26 Five large prints of Chinese Battles, *proof etchings* 2 2 —
- JACQUES FIRMIN BEAUVARLET, *born at Abbeville, 1733.*—
 The following productions display his resplendent talents.
- 27 Portrait of Sebastiano Joseph Carvalio, Marquis Pombal, after Vanloo and Vernet, *a grand production* 1 9 —
- 28 The Dauphin, afterwards Lewis XVI. with his Sister, playing with a Goat, Drouais pinx. *very fine* 7 —
- 29 The Infant Children of Count Bethun, and the Infant Children of the Prince of Turenne, by Melini 12 6
- 30 A pair, the Sultana, &c. after Vanloo, *fine* 13 —
- 31 A pair, Conversation L'Espagnole, &c. after ditto 1 2 —
- 32 Three, by BERSENOFF, St Jerome and St. John, after Domini- chino, and Christ Tempted, after Titian, *beautiful produc- tions* 17 6

CHARLES CLEMENT BERVIC, *born at Paris 1756.*—He was instructed in the art of engraving, by J. G. Wille, and under his direction he became one of the most eminent for his professional skill, in the management and handling of the burin that ever existed; he also possessed a consummate knowledge of his art, by giving to every substance its true appearance, character and effect.

- 33 *Portrait of Louis XVI. in his Robes of State, a magnificent production* 3 13 6
- 34 Charles Xavier, Comte de Vergennes, *very fine* 1 1 —
- 35 Achilles instructed in the use of the Bow, by the Centaur Chiron, Regnault pinx 1 13 —
- 36 Innocence, *peint par Merimée, fine* 16 —

JEAN JACQUES BOISSIEUX, *a celebrated Painter, born at Lyons 1725.*—He etched a variety of picturesque productions, which possess much excellence, and are highly esteemed.

- 37 Portrait of himself, presenting to our view an etching of a bust of a female—Boys blowing bubbles, *both extra fine* 1 1 —
- 38 Hermits at the mouth of a Cave, and St. Jerome writing, *capital* 1 5 —
- 39 Interior of a Cellar, with Coopers at Work, and a landscape with cattle, *very fine* 16 —
- 40 A group of Peasants driving two Cows through a Brook, in a large landscape, *fine* 17 6
- 41 A Forest, with Labourers employed in levelling a Tree, *a capital production* 1 2 —

ABRAHAM BOSSE, *born at Tours about the year 1610.*—This artist designed and engraved a vast variety of prints, which he performed with much excellence, and in a style completely his own. The subjects of his art are highly entertaining, they consist chiefly of the modes and habits of life, parties in conversation, to represent the seasons of the year, the times of the day, the senses, the cardinal virtues; also several different trades, and other occupations, which he has enriched with appropriate scenery, to heighten and more fully to express the subject. The following selection of his works, are incomparably fine as to impression, and among them are several choice proofs.

- 19 - 42 The Twelve Cæsars in medallion, on 6 plates,—Louis XIII. at Devotion,—Ditto with his Queen presenting their Offerings to the Virgin,—Two other pieces, representing the Queen and Nurse presenting to him the Infant Dauphin,—A Madona, and the Wise Men's Offering
- 19 - 43 Twelve pieces, being a set of figures of gentlemen in full dress, De St. Igny, inv.
- 10 6 44 Seven ditto of ladies, and four pieces, being two of gentlemen and two of ladies, to represent the Elements
- 11 6 45 Four pieces, a Pierrot, whole length, *fine proof*, and three others
- 15 6 46 Three pieces, representing the Procession, the Creation of the Knights, and the Entertainment given to them, by Louis XIII. on the 14th of May, 1633, *fine and rare*
- 10 - 47 Twenty-four small pieces, subjects of Piety, and the Mortal Sins, *some proofs*
- 15 - 48 Sixteen ditto, the Cardinal Virtues, *with proofs of the same, capital*
- 2 5 - 49 Another set, printed on papier grisaille, touched or heightened lightly with gold, and 36 Roman capitals, with historic and other designs
- 9 50 Two designs for fans, and two elegant plateaus, enriched with designs of the Seasons and the Four Ages
- 10 51 A Family reciting Grace at their Meal,—The Christian Soldier conducted by Inspiration and Religion, and two pieces, representing a Good Man and a Bad Man, at the point of Death
- 15 52 David with the Head of Goliath,—The Cardinal Virtues, in one piece, and four other pieces, containing several portraits of religious characters, *fine proofs*
- 1 - - 53 The interior view of the Hospital of Charity, in Paris, and four pieces of the Acts of Mercy
- 1 15 - 54 The Prodigal Son, in six pieces, *capital*
- 3 12 - 55 The Wise and Foolish Virgins, in seven pieces, *brilliant*
- 0 56 The Impiety of Jezabel, in six pieces, and Polexandre, in five pieces, *very choice*
- 0 6 57 Eight, chiefly of frontispieces, *elegant designs*
- 1 1 - 58 The Seasons, in four pieces,—The Villager's Wedding,—A Scene in a Pantomime, and the Domineering Wife and Husband, in two pieces

- 59 Eight pieces, the School Master and Mistress,—The Bakers and the Milliners Shops,—The Painter,—Engraver,—Sculptor, 2 3 —
and Printers Apartments, *all extra fine*
60 Ladies presenting Presents to a Bride, and four other pieces, re- 14 —
presenting Courtship, Matrimony, &c.
61 The Senses, in five pieces, *very fine* 1 7 —
62 History of the Maid of Orleans, in sixteen pieces, *ditto* 1 4 —
63 Designs from the Eneid of Virgil, in ten pieces, *brilliant proofs* 2 3 —

- 64 Four pieces from the Orleans' Gallery, by J. Bouilliard, namely Venus, after Palma—Cupid making his Bow, Parmegiano—Philip the Second with his Mistress, Titian, and a Madona, Raphael 17 6

JOHN BOULANGER, *born at Troyes about the year 1613.*—He engraved a considerable number of portraits, madonas and holy families, after Caracci, Guido, Raphael, and other painters of eminence; some of them possess infinite merit and excellence for their fine and superior execution; the naked parts of his figures are worked up in the dotted method with surprising softness and effect; the draperies are finished in a masterly style with the graver, his strokes are clear, delicate, and occasionally managed with great energy and skill.

- 65 Portraits of Jean du Verger—Henricus de Castille, Abbas St. Martini, &c.—ditto, anonymous, in an octagon of oaken foilage, and 2 prints of the Virgin, with the Infant and St. John, after Mignard and Vouet 15 6
66 Three pieces, subjects of the Virgin, after Coypel and Guido 10 6
67 The Infant Christ crowning a Saint, Claude le Febure pinx.—a Holy Family, proof before any letters, and the Virgin with the Infant, *very fine* 1 1 —
68 Jesus Christ contemplating on the Orb, *and a proof of the same* 6 —
69 The Virgin with the Infant, "Sancta Maria Auxiliatrix Passaviensis Miraculis Clara," and the Virgin with Pinks, after Raphael, *both very fine* 10 +
70 The Virgin presenting Flowers to the Infant, Stella pinx.—the Virgin with a bandeau of oaken foilage, and St. Genevive, *extra fine* 1 7 —

PETER BREBIETTE, *Painter and Engraver in aqua-fortis, born about 1596, at Mantes on the Seine.*—He etched in a very spirited and masterly style, a number of bacchanalian scenes, juvenile and other sports, compositions from Ovid, and other subjects from his own designs.

- 71 Sixteen friezes, representing Bacchanalian and other Sports 12 6
72 Fifteen ditto 9 6
73 Fourteen ditto 9 6
74 Twelve ditto 16 —
75 Sixteen designs from Ovid 10 6

JACQUES CALLOT, *born 1593, at Nancy in Lorraine.*—This very celebrated artist conceived the strongest love towards the arts in his youth. At the age of twelve years he secretly left his parents to go into Italy, in order to obtain improvement in a pursuit he felt himself so ardently attached to; he arrived at Florence, and obtained an introduction to Remegio Cantagallini, under whose tuition he acquired great facility in drawing and designing. He afterwards went to Rome, where he obtained additional instruction from Guilio Parigi, and a knowledge of the practical part of engraving under Philip Thomassin. He again returned to Florence, where he was patronized and employed by Cosmus the 2nd. At this time he began to practise etching of figures with success; he improved rapidly in this pursuit, and became successively an artist of incomparable merit. His invention and ideas were amazingly fertile; he designed and etched at once with amazing rapidity. His compositions generally are in small compass, yet they abound with figures, admirably grouped, and finely contrasted in the attitudes. The observer will find ample recompence by a reattentive examination of his works; otherwise the most minute and beautiful parts are unnoticed by a cursory glance. The following collection consists of about one thousand pieces, of select quality as to impression, and contain all his productions which are most worthy of admiration, and the greater part of those which are noticed by foreign collectors of his works as being most rare.

- 4 6 76 Portrait of Callot, by Bosse, and a prior impression of the same before the name was engraved round the border, and the age on the pedestal that supports the bust
- + 15 77 Portrait of Callot, by Boulonois—2 different of ditto, by Michael Lasne—Ditto by Loemans—Ditto by Lubin—Ditto by Vorsterman, and ditto by Pitteri, with a reverse of the same
- + 16 - 78 Portraits of Francis de Medicis, Grand Duke of Tuscany, and Cosmus the Second, *that of Francis is noted as being extra rare*
- + 0 6 79 Louis de Lorraine in Armour, on a Charger, with a grand battle in the back ground, *very fine*
- + 12 - 80 Claude Drevet, with his infant son, in a military habit, and another impression of the same print previous to the words "A Nancy, 1632," and some cross hatchings on the shade of the house in the back ground
- 7 81 "Giovanni Domenico Peri d'Archidosso Poeta Contadino," called the Poetical Gardener, in an oval surrounded with implements of husbandry, musical instruments, &c. before the name of Callot, *extra rare in this state*, and "Donatus Antellensis Senator Florentinus Annum Agens LXXVIII." *also extra rare*
- 13 82 "Carolus Lormeus Oraculum Solers" within the symbol of Eternity, and "Gabriel Chiabrera, Savonensis Ætatis Sux Anno XXXXXII." round the oval, the tablet at bottom blank, Pompeius Cacinius delineavit, Ja Callot sculpcit, *most rare this print is not noticed by any author*

- 83 Ten sheets of silver and gold medals and coins of the Danish, German, Austrian and Hungarian Monarchs, and a duplicate of No. 4, with the center cut out, and the portrait of Callot introduced 15 —

DESIGNS FROM SCRIPTURE AND PIOUS SUBJECTS.

- 84 The Life of the Virgin, in 14 pieces, the last piece "Attributa Beata Maria" is often wanting in the set, *very fine* 16 —
- 85 The Life of the Virgin, represented in 27 emblems, with the title 15 6
- 86 The New Testament, or Christ delivering his Parables, in 11 pieces 11 —
- 87 Another set of the same, proofs before the sentences and numbers, *extra fine and rare* 1 5 —
- 88 The Passion of Jesus Christ and the Life of the Virgin, 21 pieces, ovals and circles, and an additional plate of the Annunciation, *which is extra rare* 15 —
- 89 The same set in 4 pieces, *before the subjects were separated, scarce* 13 —
- 90 The Passion of Christ, in 12 pieces, *proofs* 13 6
- 91 The larger set of the Passion of Christ, in 7 pieces; *together with an unfinished proof of putting the Thorns on Christ's Head, a copy of Christ bearing the Cross, and the same subject in a small oblong oval, supposed by Gersaint to be engraved on silver, very scarce* 1 6 —
- 92 Gloriosissimæ Virginis Dei Paræ Elogium, the set in 9 pieces, with duplicate *proofs* of the Adoration of the Kings, the Assumption, and the Conversion of St. Paul 14 —
- 93 A Holy Family at Table, called the Benedicite, with a copy of ditto—Another Holy Family, after A. del Sarto, and the large Ecce Homo, after Stradanus, *with another of the same, before the arms and privilege, rare* 11 +
- 94 Fifteen pieces from pictures in the Cathedral of St. Peter at Rome, *and a proof of Saints Peter and Paul* 16
- 95 "Jubilatio Triumphi Virginis Dei Paræ Sub Urbano VIII. P. P. Max." being a large thesis in honour of the Virgin, dedicated to Charles IV. Duke of Lorraine, *very fine, first state, before the name of Silvestre* 6
- 96 The Passage of the Red Sea, 2 impressions, 1 with the prior Address of Israel, the other with Fagnani excu, and the Slaughter of the Innocents, 2 different plates, *and a proof of one of the impressions before the words "Callot fe. Israel ex. cum. priviil Regis." rare* 11
- 97 The Course of Human Life, otherwise Hell or Purgatory, composed by Bernardino Pocetti, from the idea of Dante, on 4 sheets, *rare, and curious* 2 12 6
- 98 The Penitents, in 6 pieces, with the title, also a prior impression of the Magdalen before the address of Israel — 11 6

- 14 - 99 The Banquets, 4 small pieces—St. Peter—The Martyrdom of St. Lawrence, *a small oval*, and St. Roch, *rare*
 10 6 100 The Martyrdoms of St. Lawrence and St. Sebastian, 2 pieces, oblong—St. John preaching in the Wilderness—St. John in the Isle of Patmos, and Jesus Christ discoursing with the Corn Measurers, or the Parable of Measuring Grain, *fine and scarce*
 13 6 101 The Martyrdoms of the Apostles, 16 pieces with the title, *before the numbers and the address of Israel*, *very fine*
 16 - 102 The Apostles, at whole length, with their Martyrdoms in the back ground, 16 pieces with the title, *extra fine*
 6 103 The Apostles, in 13 pieces, copies of the last set
 9 104 The Exorcism, after Andrea Boscoli—St. Nicholas Preaching in a Wood—St. Mansuetus restoring to Life a young Prince who was struck dead by a tennis ball, and St. Paul, after Bloemart, 2 *impressions*, 1 *before the address of Mariette*
 9 105 The Effigies of St. Francis—Ditto, in a Tulip—The Tree of St. Francis, and the Martyrdom of the Saints at Japan, *very fine*
 1 - - 106 The Priest carrying a Pix, a small piece, usually worn by Callot, suspended from the button of his habit, *rare*
 3 4 - 107 The Images or Representations of all the Saints of the Year, and the Moveable Feasts, in 490 pieces, with a duplicate proof of the frontispiece, *very fine*
 1 19 - 108 St. Anthony Tormented by Fiends, a grand production of extraordinary invention, *extra fine*
 7 10 - 109 The Mortal Sins, in 7 pieces—three ovals, called the Sacrifices, and the Catafalque, or the Ceremony at the Grand Funeral of the Emperor Mathias, with a copy of ditto

STUDIES AND EXERCISES OF THE HUMAN FIGURE,
AND WHIMSICAL REPRESENTATIONS OF PANTALOONS, CLOWNS, AND OTHER CHARACTERS.

- + 1 2 - 110 Thirteen pieces, with the title, representing three figures in each performing the Military Exercise, *impressions before the numbers*
 4 1 2 - 111 Thirteen pieces (with the title) of figures, entitled "Les Fantasies, &c." *previous to the numbers*
 + 19 112 Twelve pieces, comprising six of gentlemen and six of ladies, called Habits of the Nobility, with appropriate scenery in the back ground, *very fine*
 6 113 Fourteen pieces, including two titles, containing two similar figures in each print, one in outline, the other completed, entitled, "*Varie figure de Jacopo Callot*," and two additional pieces of Male and Female Peasants, sitting on banks

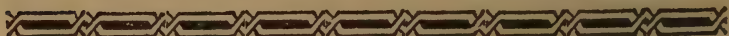
- + 114 Thirteen pieces, of figures in outline, and finished, in different attitudes, and six other pieces of figures differently occupied, namely, Women spinning and reeling, Ladies walking, &c. and a piece containing 3 small figures of Women, one having a pack at her back, the center one with an infant in her arms, and the third with a basket on her arm—not in any of the catalogues, *extra rare* 17 -
- + 115 Thirty pieces, entitled, "Caprici di Varia figure di Jacopo Callot, &c." dedicated to Prince Don Lorenzo de Medici, *this set comprises a variety of different designs, but according to the catalogues, it should contain fifty pieces* 12 -
- + 116 Twenty-two pieces, comprising two titles, entitled, "Varie figure Gobbi," otherwise called the Pigmies, being whimsical representations of pantomimical characters, *extra fine* 16 -
- + 117 Twenty-four pieces, entitled, "Balli di Sfessania," being also highly ludicrous representations of Clowns and other characters in Pantomime, *brilliant* 15 -
- + 118 Four small pieces, two of them represents two tall Buffoons in each, in singular dancing postures; the other pieces being also two figures in each, playing on musical instruments, and at the same time capering; a larger piece of two grotesque Buffoons, dancing in the presence of several spectators, and three larger prints of a Pantaloon, a Scaramouch, and a Pierrot, *fine and rare* 17 -
- + 119 Twenty-five pieces, entitled, "Capitano de Boroni," being representations of Beggars, Cripples, &c. *very fine* 10 +

BATTLES, SIEGES, AND NATIONAL EVENTS.

120. The Combat of Veillane near Turin, commanded by Monsieur Deffiat, with his portrait at top, in an oval surrounded with military trophies, *proof, rare* 10 6 +
- 121 The Seige of Breda, in six sheets, with 3 sheets of reference, pointing out the different Battalions and Commanders, several of which are English 10 6
- 122 The Seige of Rochelle, in six sheets, and six additional slips for top and bottom of the same; comprising four leading events during the Siege, and portraits of Louis XIV. and Gaston de Bourbon 17 6
- 123 The Siege of the Isle of Rhe, in 6 sheets, and 6 additional slips as before; also containing other portraits of Louis XIV. and Gaston de Bourbon 2 -
- 124 The Landing of Troops on the Isle of Rhe, in a cartouch, a Review of an Army, and the Execution of Criminals, called the Punishments, *first impressions, with view of the Tower, and the Virgin in a niche, fine and rare* 12 6
- 125 The Battles of Medices, after Tempesta, 14 pieces 13 6
- 126 Eight pieces of Engagements at Sea 7 6 +

- 9 6 127 The Miseries of War, in seven pieces, with the title previous to the numbers, and two small pieces of Battles, *the figures extremely animated, very fine*
 1 15 - 128 The Miseries of War, in 18 pieces, *a brilliant set*
 3 1 - 129 Thirteen pieces of the same set, proofs before the inscriptions, *extra rare*

End of the First Day's Sale.



SECOND DAY's SALE,

WEDNESDAY, 7th of FEBRUARY, 1810.

JUSTS, TOURNAMENTS, BALLETS AND OPERA SCENES,
SPORTS, PASTIMES AND DIVERSIONS.

- + 1 2 - LOT 130 **C**OMBAT a la Barrier, twelve pieces with the title, *a capital set*
 + 1 13 - 131 Three different Justs represented during the Carnival at Florence in Honor of the Grand Duke of Tuscany—three Intermedes or Theatrical Interventions, given in Honor of the same Duke, and four Representations of Entries or Ballets, occasioned by the Entry of Prince Urbin
 1 2 - 132 The Tragedy of Solyman, in six pieces, *extra fine*
 4 10 6 133 The Grand Tilting Match, in the New Street at Nancy, and the Grand Parterre at Nancy, with Persons engaged in various Pastimes, *brilliant*
 7 1 19 - 134 A view in Florence, with a number of Spectators waiting the Approach of some Grand Spectacle; a large building nearly in the centre of the print, is richly hung with tapestry on the occasion; *this impression is in an unfinished state, very curious and rare*, and a piece, called the Fan, entitled "*Battaglia del re tessi e del re tinta festa rappresentata in Firenze nel fume d'Arno il di XXV. di Luglio, 1619,*" and a copy of the same
 7 0 135 The Chace of the Stag, *a capital production, and a fine impression of the same on pale pink satten*

- 136 The Little Village Fair, or Festival, *very fine*, and a copy of the same, *Ganiere ex.* 17 — 7
- 137 The Great Fair, held seven miles from Florence, the second plate and the copy, by Savery 15 — 7
- 138 The Strollers; or the Gipsies travelling and in different Acts of Diversion, in four pieces, *extra fine* 12 —
- 139 The Gamesters, a large oval,—the Little Arbour, with persons regaling, and a view of a Farm 7 6

VIEWS.

- 140 A series of plans and views to illustrate a Journey into the Holy Land, in 34 sheets 5 6
- 141 A view in Paris, usually called the Little Galley, *also a proof impression of the same before the view in the back ground*, and a view of the Louvre, in small, *curious and rare* 11 6
- 7 142 A view of the New Bridge at Paris, with the old Tower of Nesle, and a view of the Louvre, both oblongs, *very fine* 12 6
- 7 143 Thirteen views in the Environs of Florence, with the title, and a border of the title previous to the view being etched therein, *fine* 15 —

EMBLEMS AND TITLES.

- 144 The Great Rock in the Sea, with a bandeau attached to the top, and eagles flying therefrom, having coats of arms attached to their breasts, *fine and rare* 7 6
- 145 Pandora; or, the Assembly of Gods, *before the thunder-bolt was introduced*, *extra fine and rare* 16 6

FRONTISPIECES.

- 146 "Statuti dell' ordini de Caviliere di Santo Stephano," &c. "Fiesole Distrutta di Gio Domenica Peri," otherwise called the Gardener's Pretty Wife, "Miracles de Grace," &c. "La Sainte Apocatastase," &c. and "Mundum Tradidit Disputationi Eorum," called the Astrologers, *all fine and scarce* 7
- 147 A large emblematical Thesis, in honour of Nicolaus Franciscus Son of Francis Duke of Lorraine, *capital proof*, before any inscription on the entablature 5

CLAUDE CHASTILLON, *flourished at Paris 1610.*

- 148 A representation of a magnificent Carousal, in the Palace Royal at Paris, on the 5th, 6th and 7th days of April, 1612, on account of the Alliance of France and Spain, in presence of a profusion of spectators, with succinct description enclosing the print, pointing at all the persons of consequence in the cavalcade, MOST CURIOUS AND EXTRA RARE 2 5 —

- 1 10 — 149 A view of Paris, entitled "L'Admirable Dessenin de la Porte et Place de France, avec ses Rues commencee a Construire es Marestx du Temple a Paris, durant la reigne de Henry le Grand, 4me du Nom Roy de France et de Navarre L'An de Grace Mil Six Cens et dix, par Claude Chastillon Chaalonnais," with account in four columns beneath, *rare*
- 1 0 — 150 View of Paris, surrounded with the portraits of the Kings, and view of the grand gothic spire of St. Stephen's at Vienna, on two sheets

FRANCOIS CHEREAU, *born at Blois 1680.*

- 10 — 151 Portrait of Louis de Boullongne, engraved for his reception into the Academy, 1718, and ditto of Andre Hercules de Fleury, two different prints, both after Rigaud, *exquisitely engraved*

- 7 — 152 The Holy Family, Albano pinx. Chasteau excudit

SEBASTIAN LE CLERC, *a celebrated Designer and Engraver, born at Metz 1637.*

- 10 — 153 His Portrait, by Duflos—the Academy of Arts—the Siamese Embassadors introduced to Louis XIV. and 6 other pieces, *fine*

- 15 — 154 Christ feeding the Multitude, with 13 other pieces, *several of them proofs*

- 10 6 — 155 The Passion of Christ, 33 pieces

- 13 — 156 Twenty-two landscapes, some enriched with figures, *very fine*

- 7 6 — 157 Thirty-two pieces, Heathen Deities and other figures

PIERRE DARET, *born at Paris about 1610.*—He chiefly employed himself in engraving portraits of the illustrious men of France: the following constitute a small part of his work; *the impressions are fine.*

- 4 — 158 Sieur De L'Espine, &c. with Emblems of Arts and Sciences Franciscus Maynardus, *Ætat* 64—Chas. de Montchal,—Archevesque de Toloze, &c.—Francis Cardinal de la Rochefoucaud, &c.—Gabriel Du Sault, Baron de la Luque,—&c.

- 4 6 — 159 Jacques Nompar de Caumont Duc de la Force, &c.—Cesar —de Vandosme, Duc de Vandosmois, &c.—Henry de Lorraine, Duc de Mayenne, &c.—Chas. de Schomberg,—Duc D'Hallwyn, &c.—Francois de Bone, De Crequy, &c.—Armond de Gontaud, Seig. de Biron, &c.

- 9 — 160 Nicholas de L'Hopital, Marquis de Vitry, &c.—Henry de la Tour D'Auvergne Viscount Turenne, &c.—Gaspar de Coligny, Duc de Chastillon, &c.—Louis de Bourbon, Comte de Soissons, &c.—Matheiu Molé, Che. Seig. de Lacy, &c.

- 1 4 — 161 Henry de Bourbon, Duc de Montpensier,—Louys de Marillac, Mareschal de France—Armond de Gontaut de Biron, Mar. de France—Pons de Lanzieres de Cardaillac, Marq. de Themines, *he accompanied Henrietta Maria to England, 1625,*

Charles de Schomberg, Duc de Halwyn, &c.—Francois Anb. D'Estrees, Marquis de Cœuvres, &c.—Henry de Schomberg, Comte de Nanteuil, &c.—Jean Louis de la Valette, Duc D'Espéron, &c. and Philipe de la Mothe Houdancourt, Duc de Cardone

- 162 Jean Budes, Comte de Guebriant—Ph. de la Motte Houdancourt—Antoine Daumont de Rochebaron—François de Lospital—François de Valois, Duc d'Angoulesme—Charles de Lorraine, Duc de Mayenne—Charles de Loreine, Duc de Guise, and Francis Annibal Destrees, &c.

ROBERT DAUDET, *born at Lyons, 1737.*

- 163 Three rich landscapes, after Berghem, 2 of them choice proofs

JEAN DAULLE, *born at Abbeville, 1703.*—An engraver of great talents and of distinguished celebrity.

- 164 Louis Dauphin de France—Hyacinthe Rigaud, occupied in painting the portrait of his lady—the Two Sons of Sir P. P. Rubens, and Madmoiselle Pelissier

- 165 Claudius de St. Simon, Episcopus Metensis, *proof*

- 166 Carolus Franciscus le Febure de Laubriere, Epis. Suessionensis—Catherine Mignard, and P. Louis Moreau de Maupertius

- 167 Six, historical, by Daulle and Desplaces

- 168 Four, from the Orleans' Gallery, by Delignon, &c.

- 169 Five of Battles, near Fribourg, Fumes, Nordlingen, &c. the last containing the portrait of Louis de Bourbon, Della Bella, delin.

- 170 Two of Battles, near Gernsheim and Rocroy, the last on 2 large sheets, and both containing different portraits of Louis de Bourbon, &c. idem delin.

- 171 Six views of Towns besieged, accompanied with portraits of Marshals Turenne—de Gassin—Villeroy—de Guebriant—Prince de Conde, and Louis XIV.

- 172 Six ditto, with portraits of Marshals Rantzau—Turenne—Prince de Conde—Duc d'Halwyn—Comte de Grammont, et de Plessy Praslin

PIERRE DREVET, *born at Lyons, 1664,* PIERRE DREVET *his Son, born at Paris, 1697,* and CLAUDE DREVET, *Cousin-German to Peter Drevet the younger, born at Lyons, 1710.*—These artists stand pre-eminently distinguished, as being the most able engravers of the time they lived; their style or method of working with the burin was similar, but the uncommon excellence, the vigour and exquisite execution which predominates throughout their beautiful productions, constitutes them as being among the grandest efforts of art ever presented to our view.

Portraits by Claude Drevet.

- 173 Christopher Steigerus, Consul Republica Bernensis—Philip Louis, Comes a Sinzendorff, and Charles Gaspard Guillaume de Vintimille

- 1 14 - 174 C. G. G. de Vintemille, Archeveque de Paris, and Henry Oswald, Cardinal d'Auvergne, Archeveque de Vienne, both after H. Rigaud, *most elaborate, exquisite and wonderful productions, extra fine*

Works of Peter Drevet, Sen. and Jun.

- 12 6 175 Louis XIV. in his robes of state, capital
 1 11 - 176 Louis Alexander de Bourbon, 2 different prints, and Philip V. King of Spain, *extra fine*
 1 1 - 177 Samuel Bernard, Comte de Coubert, at whole length, *a capital production*
 15 - 178 René François de Beauvau, Archeveque, Duc. de Narbonne, &c. *most beautiful*
 3 9 - 179 Jacobus Benignus Bossuet, Episcopus, at whole length, *an exquisite performance*
 14 6 180 Orontius Fine de Brianville, Abbas—John Paul Bignon, Abbas St. Quintini, &c. and Petrus Nolascus Couvay, eques
 1 5 - 181 Guillaume Cardinal Dubois, Archeveque, Duc. de Cambray, &c.—Andre Hercules, Cardinal de Fleury, &c.
 12 - 182 Jacobus Nicholus Colbert, Archiepis Rothomagensis, &c.—Leonardus Delamet, Paris Doctor Theol. &c.—Robert de Cotte, Architecte
 13 6 183 N. Boileau Despréaux—Charles Gaspard Dodun, Marquis d'Herbault, &c.—Joannes Eudes, Presbiter, and Andre Felibien, Historographe du Roy, &c.
 17 184 Joannes Forest, Pictor—with a proof before any inscription
 10 185 *The Earl of Halifax, fine proof*
 9 6 186 Petrus Gillet, Procuratorum Decanus, &c.—J. P. à Lillienstedt, super Reg. Tribunalis, &c.—Marie de Laubespine, femme de N. Lambert—Madame Keller, femme de Mons. Keller, *proof*—Jean Baltazar Keller, fondea de l'Artillerie
 7 6 187 Marie Duchesse de Nemours—Lud. Ant. de Noailles—S. R. Ecclesia, Cardenalis, &c.—Franciscus de Mailly, S. R. E. Cardenalis, &c.
 14 - 188 Claudius le Pelletier, Præsus in Fulatus, &c.—Antonius Portail, illustris Senatis Princeps—Gasto de Rohan, S. R. E. Cardenalis, &c.—Hyacinthe Rigaud, Picturæ Acad. Professor—Maria Serre, Mater H. Rigaud
 17 189 Isaac Jaques de Verthamon Eveque, &c.—Lud. Phelypeaux, Marchio de la Vrillier, &c. and 2 others
 1 - 190 Abraham's Servant meeting with Rebecca at the Well, Coppel pinx. *fine*
 16 6 191 Jesus Christ in the Garden of Olives, tout pinx. *very fine*

CLAUDE DUFLOS, born at Paris 1678.

- 0 - 192 Portraits of Charles de Gondy—Antoinette d'Orleans—Francoise Margaret de Silly—Sebastian Le Clerc, and J. B. Bosuet, *a proof*

- 193 The Crucifixion, from a piece of sculpture, by Girardon—the Entombing of Christ, after Perugino—Hercules and Omphale, after L. Jordano, and Christ with the Disciples, at Emmaus, after P. Veronese

13 —

GIRARD EDELINCK, *born at Antwerp 1627, and established at Paris 1665*—He received from Louis XIV. several honors and distinguished favors, and a residence in the Gobelins on account of his great abilities—He handled the burin with extraordinary skill and facility, and has produced a number of inestimable productions, as portraits and historical pieces, which bear universal estimation and are grand examples of the art.

- 194 Portraits of Girard Edelinck, by R. Devaux—Ditto by F. J. Spœt—*These prints are rare, and appear to have been performed by some junior pupils of Edelinck, immediately after his death, as both the prints mention the circumstance and time, April 2d, 1707, aged 67 years—These prints are still more curious as being the only engravings known by these persons*

10 6

- 195 Philippe, Duc d'Anjou—Louis, Duc de Bourgogne—Charles, Duc de Berry

1 2 —

- 196 Antonius Arnauld, *two prints*—Peter Vincent Bertin, Regia Secretis et Consilius, &c.—Martin Vanden Baugart, sculptor—Joannes Bapt. de Blye, Senatus Tornacensis

13 —

- 197 Jacques Blanchard, *peintre*—Philippe Collot, *opérateur*, &c.—Nicholas Coeffeteau, *Evesque de Dardanie*—Philip de Champaigne, *Pictor*, &c.—Crispin, a comedian, whole length

17

- 198 John Dryden, after Kneller, *fine*

15 —

- 199 Philip Evrard—Senatus Parisiensis, &c.—Anne Louise Christine de Foix de la Vallette d'Espéron—Adrian Le Fort de la Moriniere—Ant. Furetiere Abbé de Chalignoy, &c.

10

- 200 Spiritus Flechier, *Evesque de Nismes*, 2 *prints*—Ferdinand Episcopus Paderborn, 2 *prints*—Abraham de Fabert, *Maréchal de France*, and Jean de la Fontaine

1 5 —

- 201 Madam Helyot holding a Crucifix, after Jac. Galliot, *extra fine*

1 —

- 202 Charles d'Hozier, *Conselleur de Roi*—Jean Jacques Keller, *Commissaire de Fontes* and Gerbrandus Van Leeuwen, &c.

7 6

- 203 Remigius du Laury—*Eccles. Col. S. Petri*, &c.—Julius Paulus de Lionne—Abbas Gideon Berber du Metz. *Consr. du Roy—Petri de Montarsis, de bonis Artibus*

12 6

- 204 Francois Mansart, *Architecte du Roy*—Pierre Mignard, *Pr. Peintre du Roy*—Pierre de Marca, *Archevêque de Paris*—Francois Pithou—Pierre II. Roy de Portugal—Paul Pelisson, *Maitre de Requestes*, &c.—Johan Cars. Parent, *Eques*

13 —

- 205 Hyacinthe Rigaud, *pictor*—Jacques Sarrazin, *pictor*—Daniel Schraderi, *consul*—Pierre Surirey de St. Remy, &c.—Jacobus Savary, *Regis Consiliarius*

10 6

- 206 Michael le Tellier, *chancelier*—Paul Tallemant—Eustace Tessier, *Gen. Totius Ordinis S. Trinitatis*

10 6

- 10 207 Abram Teniers, Peintre l'Archeduc Leopold, &c.—Guillaume du Vair, Garde des Sceaux de France—Nicholas Verien, Graveur a Paris—Jean Varin, Tailleur General de Monnoyes de France, and 3 others without names, proofs
- 1 11 - 208 Madam de la Valiere, otherwise the Penitent Magdalen, before the border was introduced, C. Le Brun, pinx.
- 0 209 The Infant Saviour destroying the Devil, D. Hallé p.
- 10 6 210 St. Martin dividing his Cloak, and the Virgin performing a Piece of Needlework, Guido p. *most beautiful*
- 4 - - 211 The Holy Family, Raphael p, previous to the arms of Colbert being introduced, *brilliant*
- 2 8 - 212 The Battle for the Standard, between 4 Horsemen, L. da Vinci p. *capital*
- 12 - 213 Julius de Medicis, Card. and 2 other heads, after Raphael, by N. Edelinck, and a portrait of Jean André Comte de Morstin et de Radzimin, &c. by Jean Edelinck, *very fine*
- 6 6 214 The last mentioned print, *a proof*
- 15 6 215 Estienne D'Aligre, Chancelier, by J. Edelinck, and Louis XV. on horseback, by N. Edelinck
-
- 1 4 - 216 Eleven small portraits, by FICQUET, of artists and men of science

Portraits by JEAN FROSNE.

- 7 217 Alphonse du Plessis de Richelieu, Cardinal—Claude de Mesmes, Comte D'Avaux—Louis de Lorraine, Duc de Joyeuse et D'Angoulesme—Henry de Guene Gaud, Marq. de Plancy—Melchior Mitte de Cheuvriere, &c.—Louis de Valois, Comte D'Alais—Marie D'Auvergne, Duchesse de la Tremouille, &c.
- 15 218 Charles de Schomberg, Duc D'Halwyn—Francis Thomas de Savoy, Prince de Carignan—Jean de Gassion, Mares. de France, &c.—Francis de L'Hospital du Kallier, &c.—Louis de Vandosme, Duc de Marcoeur, &c.—Louis de Bourbon, Duc D'Anguien, &c.
-
- 15 6 219 The Last Judgment, after Michael Angelo, and 4 of Saints, by L. GUALTIER
- 11 6 220 The Painted Ceiling at Whitehall, in 3 sheets, after Rubens, by S. GRIBELIN

Portraits by JACQUES GRIGNON.

- 11 - 221 F. de Verthamon, Comes de Villemenon, &c.—Charles VII. Roy de France—Gustavus Bonndhe Liber Baro in Lahela—Cesar Duc de Vendosme, &c.
-
- 12 222 A pair, Le Gâteau des Rois, et La Femme Colere, after Greuze by Flipart and Gaillard
- 14 223 La Femme Colere, by Gaillard, *proof*

Portraits by GREGOIRE HURET.

- 224 Henry de Bourbon, Pr. de Conde, Duc d'Anguien—Jean de Saint Bonnet, Seign. de Toiras—Jacques Boyceau, 3 different impressions, and a Lady, without her name / 4 —
- 225 Le Mareschal de Guebriant on horseback, a grand battle in the back ground, a capital performance, GREG. HURET, *inven. et fecit* / 7 —
- 226 A Cardinal, no name—Abbe de Richlieu—Henry de Savoye, Duc d'Aumale, Abbe de St. Remy—Francis Xaverius, &c. 16 6
- 227 Portrait of Gerard Dow playing on the violin, by INGOUF 1 1 —
- 228 *The same print, a beautiful proof* 1 16 —
- 229 Canadians at the Tomb of their Infant, by ditto 14 6
- 230 Portraits of Rembrandt and his Wife, by ditto—Nicholas Vleughels, pictor, by JEURAT—Carl Van Loo, pictor, by IGNACE KLAUBER 14 —

NICHOLAS DE LARMESSIN, *born at Paris 1684*—He acquired considerable reputation by engraving several fine prints for the Crozat collection

- 231 Portraits of Guillaume Coustou, sculpteur—Claude Halle, peintre, and Nicholas Vleughels, regius pictor, *the 2 first engraved for his reception into the academy, fine* 10 6
- 232 Ditto of Frederick Carondelet, after Raphael, with a proof of the same—Ditto of Marquis Vignacourt, a proof, and 1 other 16 6
- 233 Ditto of Cardinal Pole, after Raphael, fine and scarce 10 6
- 234 Four pieces, subjects of Gallantry, after Lancret 10 6
- 235 Four pieces, the Seasons of the Year, after ditto 9
- 236 The Four Ages of Man, in the nature of pastoral scenes, 4 pieces, after ditto 14 —

MICHAEL LASNE, *born at Caen in 1569*—He ranks among the earliest engravers in France, who is distinguished for the forcible and skilful manner with which he handled the burin—His larger productions bear some affinity to the style adopted by Delft, while those that are smaller approach to the neat and finished manner of De Leu

- 237 Portraits of Gaspard Conte de Colligny, Mareschal de France —Jean de St. Bonnet, Seigneur de Toyras and Princess Ann of Austria, *very fine* / — —
- 238 Nicholas Brulart, Seigneur de Sillery—Charles Sire de Crequy Baltazar Baron, natif de Valence—Jacob Callot, Nobilis Lotharingus Calcographus, and 1 other with initials only 15 —
- 239 Jean Francis de Gondy—Petrus Cardinal de Berulle—Jean Bapt. Gault, Evesque de Marseille—Francois de l'Hospital du Hallier—Nicholas Renouard—Francois de Bonne Duc des Diguierres—Mons. Scudery—Samuel Durand and others, *proof* / 1 —

- 1 4 — 240 Cardinal Richlieu, 2 different prints—Mathieu Mole, seigneur de Lacy, *with proof* of the same—and Bartelemi Tremblet, sculpteur de Roy, *very fine*
- 2 2 — 241 Bernard Duc de la Vallette on horseback, the back ground etched by Callot, representing a view of Metz and surrounding scenery, a capital production

STEPHANUS DE LAULNE, *born at Orleans 1520*, a goldsmith by profession—He designed and engraved an infinite number of small productions from sacred and prophane history, emblems, also decorative ornamental goldsmiths' work, and other designs of a singular cast—He possessed great fertility of invention, and his engravings are singularly neat

- 0 6 242 Twenty small ovals, representing figures to express the Liberal Arts
- 13 6 243 Sixteen designs from Scripture History, and Ovid
- 11 — 244 Portrait of Jean Baptist de Troy, peintre, *with an unfinished proof of the same*, engraved by N. de Launay for his reception into the academy, *extra fine*
- 15 6 245 Four landscapes, after Teniers, by A. Laurent, *fine*
- 9 — 246 Two sheets, studies of heads of goats and sheep, after Berghem, etched by Pierre Laurent
- 11 6 247 The Surrender of Calais, *fine proof*, after Bounieu, by ditto
- 15 — 248 La Valeur Récompensée et La Mort Du Chevalier D'Assas, after Cassanova, by ditto, *fine*
- 1 — — 249 Le Jardin d'Amour, after Rubens, by Lempereur, *very fine*
- 15 — 250 Portraits of Etienne Baudrand—Carolus, Princeps d'Orleans—Francis du Tillet, Consiliarius, et Claude de la Benichere, Abbe de Notre Dame, by JOHN LENFANT, *all very fine*
- 1 16 — 251 Ditto of Charles de Lorraine, Duc de Guise—Jean Louis de Nogvaret, Duc d'Espernon—Jean de St. Bonnet Toyras—Henry de Savoye, Duc de Genevois—Henry de Schomberg, Comte de Nanteuil—Gaston de Bourbon—Henri de Bourbon, Prince de Conde—Louys de Bourbon, Comte de Soissons—Cesar de Bourbon, Duc de Vandomme—Henry d'Orleans, Duc de Longueville, et Charles de Lorraine, Duc d'Elbeuf, &c. MICHAEL VAN LOCHOM excudit, *all extra fine*, and engraved in the manner of C. Pass
- 1 11 — 252 Twenty-two of Ladies and Courtezans of different countries, in singular dresses, within small ovals and octagons, neatly engraved, with sonnets in French beneath each, ditto excudit
- 1 13 253 Louis XIII. with his Family, 4 pieces to represent the Times of the Day—MORNING taking a Promenade in the Garden—NOON partaking of a Repast—AFTERNOON enjoying the Diversion of Hunting the Stag—EVENING at the Play, *rare and curious*, a Paris, chez M. VAN LOCHOM, graveur et imprimeur du roy
- 13 254 Two pieces, the Virgin with the Infant Christ and St. John, and a Magdalen, both by ALEXIUS LOYR, *very capital*

PETER LOMBART, *born at Paris, about 1602*—It is probable he received his instructions in the school of Claude Mellan: he became an artist of very considerable abilities, for he occasionally produced some specimens of art, more particularly Portraits, that almost rival some of the best efforts of his cotemporaries, many of which were eminently great at this period. He worked in a variety of styles, sometimes imitating the excellencies of Nanteuil, which he ably affected; in other instances he appears to have been less careful of his fame, but it might be owing to the price he received for his labours. He resided in England for some length of time, and was much occupied in engraving Subjects from History, to adorn books, and many Portraits of some of our eminent Countrymen.

- 255 Portraits of Paul Petavius, Consilarius—Augustinus de Servien, Abbas—Gabriel Chassebras, Senator—and Cæsar de Vendosm Duc de Beaufort, *all of them beautiful productions and fine* / 12 —
- 256 Antoine Duc de Grammont, after W. Vaillant, capital and rare / 3 —
- 257 John Ogilvie and Sir Samuel Morland, *both fine* 17 —
- 258 Bryan Walton—S. T. D. Cantab. Coll. S. Peter, &c. ditto / 10 —
-
- 259 A grand romantic landscape, by LONGUEIL, after, Vernet and a proof impression of the same 7 —

ANTOINE DE MARCENAY DE GHUY, *native of Burgundy, born about the Year 1723*—An Amateur, who practised Etching, which he performed with a fine point, using much freedom and force, by which he produced some beautiful Prints, consisting of Portraits, History and Landscapes, from the designs of several eminent artists, as well as those of his own; in general his works are highly finished, and the effect of them is admirable.

- 260 Portraits of Le Chevalier Bayard—Charles V. of France and Field Marshall Saxe, *fine* 10 6
- 261 Charles Duke of Brunswick and the Marquis de Mirabeau, *both fine* / — —
- 262 Portrait of Titian, ditto of the Burgomaster, six—three small studies of Heads, and Tobit restored to Sight, after Rembrandt / — —
- 263 A Combat between some Mounted Troops—Parrocel, pinx. and the Testament of Eudamidas, after N. Poussin 14 —

End of the Second Day's Sale.

THIRD DAY's SALE.

THURSDAY, the 8th of FEBRUARY, 1810.

DE MARTEAU, MASSON.

GILES DE MARTEAU, *born at Liege, 1722*—He distinguished himself by improving and perfecting the art of Engraving in Soft Ground, a method which is admirably adapted for imitating Drawings in Chalk, Crayons and Black Lead—In this method he performed a very considerable number of Prints from the designs and finished drawings of many eminent artists both of ancient and modern date.

- LOT
 9 6 264 SEVEN Designs of Venus and Juvenile Recreations, after Boucher, fine
 9 6 265 Four of Pastoral Scenes, Peasants with Cattle to represent the Times of the Day, after Huet, ditto

ANTHONY MASSON, *born at Orleans in 1636*—In his youth he arrived at Paris, where he learnt the art of Engraving on Steel; having arrived at maturity in this department of the art, he practised Painting and Engraving of Portraits, and successively gained the summit of perfection by the dextrous and able manner with which he handled the burin, and the uncommon force and exquisite execution he introduced in his work, which render many of his pieces among the rich and highly superior productions of the age—Many of the engravers in France, during the Reign of Louis XIV. exerted their utmost abilities to outvie each other, in the astonishing powers of execution they were masters of; at this period some few excelled to a degree almost unparalleled, particularly in the department of Portrait Engraving, and of Masson it may be said, that in some instances he even surpassed the ablest efforts of Nanteuil, who was considered as the most eminent of all the skilful proficient in this department of the art. The following productions by his hand display his resplendent talents.

- 16 - 266 Portrait of Anthony Masson, by himself, and an Allegory representing Masson presenting a Specimen of his Work to a figure, bearing the symbol of Eternity, whilst Time is occupied in inspecting the Engraving of Marshal Harcourt, and otherwise protecting the productions of the Artist, engraved by NICHOLAS HABERT, the Son-in-law of Masson, *curious and rare*
 15 6 267 Louis XIV. size of life, capital, Le Brun pinx.
 1 1 - 268 Emanuel Theodosius de la tour d'Auvergne; et Henricus de la tour d'Auvergne, Viscount de Turenne, *fine and scarce*
 10 6 269 Ludovicus Abbelly, Episcopus Ruthenen, the same in an octagon, and Frederick William, Elector of Brandenburg
 2 3 - 270 Guillaume de Brisasier, *Secrétaire, &c. usually called the Grey-headed Man, extra fine*

- 271 Jacobus Nicolaus Colbert, Abbas, and Gaspar Charrier, Eques
Regi a Cons, &c. *and an unfinished proof of the same* 1 10 —
- 272 Marin Curæus a Camera, &c.—Petrus Dupius pictor, and Oli-
varius Le Fevre, d'Ormesson, &c. *all fine* 15 6
- 273 Henry de Lorraine Comte d'Harcourt, *a chef d'oeuvre of the* 2 16 —
artist, and very fine
- 274 Madame Helyot, habited as a nun, and André le Nostre Consr.
du Roy, &c. *fine* 10 6
- 275 Dionisius Marin, Regi a Secretis, &c.—Francois Marie Doge
de la Serenissime Republique de Genes—et Nicolaus de
Nicolai, Regiarum Rationum Senatus Princeps 9 6
- 276 Guido Patin, Doctor Medicus, &c. and Carolus Patin, ditto 11 6
- 277 Carolus Patin and Alexandre Du Puy, Marquis de St. Andre,
&c. *both fine* — —
- 278 Nicolaus Potier de Norion, Henricus Pussort, and Antonius
Turgot, *rare* 11 —
- 279 Maximilian Emanuel Utrisque Bavaria Dux et Princ. Elec. by
Magdalena Masson, uxor Nicolai Habert *fine and extra rare* 12 —
- 280 Le Serment D'Amour, by J. Mathieu, after Fragonard, *fine* 9 6

CLAUDE MELLAN, *born at Abbeville in 1601*—Celebrated for his uncommon freedom and dexterity in handling the burin and for the amazing colour he gave to his prints without the aid of crossing the strokes; he seems to have cut the copper with as much celerity as an able penman can flourish

- 281 Portraits of Cardinal Mazarine—Raphael Menicacius—Antonius
Despeissius—Cardinal du Retz—Petrus Seguier, Cancellarius, &c.—Claude de Marolles—Johan Habert, March. de
Marigni, and Frances Habert in a religious habit, *fine* 7 6
- 282 Madalena Corvina, Pitrice, 2 impressions, 1 with the address
of Odieuvre—Marguerite d'Estampes, Minerva instructing
the Dauphin Prince—Cardinal du Retz presenting a book to
the Virgin, and 1 other, *a proof* 6 6
- 283 John Barclay, Gente Caledonius, &c. and James Howell, en-
graved conjointly with A. Bosse, *first state before the arms*
were introduced 6 6
- 284 Seven pieces, Subjects of Scripture—St. Luke painting the
Virgin—St. Bernard at Devotion—Christ conducted to be
Crucified, &c. 7 6
- 285 The Handkerchief of St. Veronica, or the Head of Christ,
performed with a continued spiral stroke, commencing at the
tip of the nose, a curious production 0 6
- 286 The Three Graces, supporting the portrait of Balthasar de Vias,
the same print before the portrait and inscription were intro-
duced, a small print of Venus, and a Venus at full length,
with boys peeping at nature, usually called the Mouse Trap,
rare and curious 11 —

PIERRE MIGNARD, *born at Troyes, 1610*, a Painter of distinguished abilities—Vide Pilkington.

- 10 - 287 Saint Scholastique kneeling before the Virgin, who is presenting the Infant Christ to the Saint, *the only etching by the hand of Mignard, fine and rare*

BALTHAZAR MONCORNET, *born about 1620*—He engraved and published a profusion of portraits chiefly of illustrious characters of France, of these are the following.

- 7 - 288 Jean Baron de Weert—Pierre Aldobrandini—Denis Amelot, Visconte de Bisseuil—Cardinal Barberini—Jean Banier, General—Armand de Bourbon, *Prince de Conty*—Claude de Buillion—Cardinal Grimaldus—Gabriel de Laubespine—Cardinal Perron—Joannes a Bosco Olivarius—Conchino, Marquis d'Ancre—Cardinal du Tiltre—Sebastian Michaelis—Isaac de Laffemas—Louis de Lorraine, Cardinal de Guise, and Louis de Marillac, *Mareschal de France*

- 10 - 289 Henry de Bourbon, *Prince de Conde*—Louis de Bourbon, *Comte de Soissons*—Cesar de Bourbon, *Duc de Vandosme*—Ludovicus Borbonius, *Enguennen Sium Dux*—Charles de Lorraine, *du Delbeuf*—Francois de Bassompierre—Gaspard Comte de Colligny, and 1 other, entitled, *Mareschal de la Force, neatly engraved and of uniform size*

- 11 6 290 Jean, Comte de Tilly—Theodore de Weerdenbourg—Albert, Duke of Fritland—Gustavus Horn—Jean Louis de la Valette, *Duc d'Espernon*—Mons. le Duc de la Valette, et Henry de Savoye, *Duc de Genevois et de Nemours, fine*

- 1 12 - 291 Three equestrian portraits of Henry IV. King of France—Ferdinand Francis, King of Bohemia, and Mons. le Duc D'Anjou, *all extra fine*

JEAN MORIN, *born at Paris about the year 1610*—A painter of eminence instructed in the school of P. Champaigne; he etched several portraits and other subjects chiefly from the paintings of his tutor; the following are fine productions of the artist

- 0 6 292 Portraits of Cardinal Boromeus—Jacques Tuboeuf, *Cons. de Roy*—Jean du Verger d'Auranne, *Abbatis*—Gregorius Tarrisse, Relig. Cong. S. Mauri—Audomarus Talleus, *Senator Advocatis Catholicus*—and Jean Baptiste de Vignerod, Abbe de Richelieu

- 0 6 293 Francois Potie, *Marquis de Gesures*—Nicholas de Neufville, *Marquis de Villeroy*—Anne of Austria, and Sophia Countess of Carnarvon, *fine*

- 9 - 294 Two busts of Christ and the Virgin—an Ecce Homo, and the Crucifixion, *fine and scarce*

- 11 - 295 Seven landscapes, after Fouquire and Polemburg

- 10 6 296 Three large ditto, after Fouquiere, *fine and scarce*

- 14 - 297 Eight ditto, by MATTHEW MONTAIGNE, from his own designs, *very fine*

- 298 Two fine views near Rome, by FRANCIS MOREL
 299 Belisarius, after David, by Alexandre Morel, a grand composition, *finely engraved*
 300 Three landscapes, with Hunting Parties, Halts of Cavalry, &c. by JOHN MOYREAU, after Wouvermans, *fine*

9 -
 17 6
 12 6

ROBERT NANTEUIL, *born at Rheims in the year 1630*—His father a merchant of this city, devoted his small means in procuring his son a good education—Gifted with a lively taste for the arts, young Nanteuil, eagerly cultivated them in the hours of relaxation from his other studies—Having finished his degrees of learning, he entirely devoted himself to his favourite pursuits of painting and engraving, quitted the place of his birth, and came to Paris; at this place he drew with great facility portraits in crayons, bearing a strong resemblance, which procured him much practice—From thenceforth he determined to engrave from his own designs; he soon equalled the ablest engravers from whom he took his models—The portraits which he executed of distinguished personages augmented a reputation, which was still more increased by the fortuitous circumstance of being several times employed both to paint and engrave the portrait of Louis XIV. in which he so well succeeded as to receive from this monarch the appointment (created on purpose) of Engraver and Draughtsman to the Royal Cabinet, to which was attached a pension of one thousand livres—Endowed with a refined and elegant mind, he joined to his talents the art of composing verses, and which he recited with great grace; the charms of his conversation, and the suavity of his manners, made his society much sought after—In his works we discover a facility of execution, a delicacy of expression, together with an admirable purity and simplicity of style; he had the rare art of giving to black and white all the variety of hues, which painters express by colour—This great artist, the most celebrated portrait engraver which France has produced, terminated his career at Paris in 1678, at the age of forty-eight. *The following collection, consisting of nearly the whole of his engravings, are exceedingly choice as to impression and condition.*

The annexed Dates refer to the Year when the Print was engraved.

- 301 Portrait of Robert Nanteuil, by Edelinck—a proof of the same print—Jaques Amelot, Chevalier, Prem. Pres. de la Cour des Aydes—Simon Arnould, Dom. de Pomponne, &c. 1675 / - -
 302 Anne d'Austriche, Reine de France, &c. 1660—Anne Infante d'Espagne Reine de France, &c. 1666 / 14 -
 303 Claude Auvry, Episcopus Constantiensis, &c. 1660—Dreux d'Aubray, Lieutenant Civil au Chatelet, 1658, &c.—Ludovicus de Bailleul, in Senatu Parisiensi, &c. 1658 16 -
 304 Anthoine Barberin, Cardinal, Archbishop of Rheims, in an oval of oaken foilage, without arms, no inscription,—a different print, the head within a rich oval of oaken foliage, resting on a pedestal, with arms thereon, 1663,—a ditto, within an octagon, with arms, 1664, *all extra brilliant* / 9 -
 305 Stephanus Jehannot de Bartillat, Regi ab Omnibus Consil, &c. 1666—Francois de Vandosme, Duc de Beaufort, &c.—Phili- / 10 -

- bert Emanuel de Beaumanoir de Lavardin Eveque du Mans, &c. 1651, and a different print of the same person, dated 1660
- 14 - 306 Harduinus de Perefice de Beaumont, Archbishop of Paris, 1665—ditto engraved in the style of Mellan, 1662, and a proof of the same—a different print, dated 1663, and a ditto on a large scale, dated 1665
- 8 - 307 Pomponius de Bellievre, Senatus Galliarum Princeps—Ditto with a tablet bearing two lines in Latin, and an impression of the same print, prior to the tablet, &c. 1653
- 17 6 308 Hugues de Lionne, Marquis de Berni, &c.—Ditto, with the inscription erased—Charles de Benoise, Cons. de Grand Chambre, 1651, *without inscription*,—Francois Blanchart, Abbas St. Genou, &c. 1673
- 11 - 309 F. Blondeau, President de la Chambre des Comptes, 1653, *without inscription*—David Blondelius, Catalaunensis, de Chalons en Champagne, Ministre et Homme de Lettres, 1650—Gilles Boileau, Greffier en Chef du Parlement de Paris, pere de Boileau, Despreaux, 1658, *without inscription*,—Franciscus Bosquet, Bishop of Montpelier, &c. 1671
- 10 - 310 Petrus Bouchu, Abbas Firmitatis, &c. *Abbé de la Ferte*, 1669, Leon Bouthellier, Comte de Chavigny, &c. *without inscription*,—Natalis le Boulitz, Regi a Sanctio Consilus, &c. 1671
- 14 - 311 Victor le Bouthillier, Archbishop of Tours, in an oval, surrounded with Episcopal Dignities, 1662, and two other prints of the same person, one within an octagon, 1651, the other an oval, 1659
- 13 6 312 Antonius Barillond de Morengis Mansy, Marchio de Branges, &c. 1661—Henry Augustus de Lomenie de Brienne, Secretary of State, *within a rich circle of oaken foilage*, 1660—Pierre Segulier, Marquis de St. Brisson, in Armour, 1659
- 17 - 313 Pierre Cambout de Coislin, Abbe de St. Victor and Almoner to the King, 1658—Ditto, a different print, as Archbp. of Orleans, 1666—Ditto by Lenfant, after Nanteuil, 1661, and Joannis Le Camus, Regi a Consilus, &c. 1674
- 16 6 314 Jacques, Marq. de Castelnau, Mareschal de France, &c. 1658—Guido Camillard, Regi a Consilis, &c. 1664—Marc Bochart de Champigny, Canon—Jean Chapelain, Conseilleur du Roy, &c. 1655
- 12 6 315 Joan de Montpezat de Carbon, Archbp. of Bourges, 1673—Jacques de Coigneux, Grand Pres. au Parlement, 1654—Charles Dally, Duc de Chaulnes, &c. *nearly size of life*, 1676
- 17 316 Joannes Bap. Colbert, Regi a Consilis, &c. 1660—Jacobus Nicolaus Colbert, Abbas Beccensis, &c. 1670 and 1673, *2 different prints, nearly the size of life*

- 317 Honore Courtin, Conseiller d'etat, *before the inscription*, 1668
—Francois de Bonne, de Crequy, d'Agoult, fils de Charles
Sire de Crequy, &c. 1662—Henry Jules de Bourbon, Duc
d'Anguien, &c. 1661, and Ludovicus Donius d'Attichy,
Bishop of Autun, 1665 1 10 —
- 318 Emanuel Theodosius de la Tour d'Auvergne, Dux d'Albret,
1668—and another print of the same person, nearly the size
of life, 1670 1 10 —
- 319 Frederic Maurice de la Tour d'Auvergne, Duc de Bullon et
Viscomte de Turenne, &c. 1649—Another print of the
same person, 10 lines in French verse, no date, and Godfrey
Maurice de la Tour d'Auvergne, Duc de Bouillon, le fils,
1657 1 4 —
- 320 Cæsar Destrees, Bishop of Leon, 1660—Joannes Dorien, Sac
Consistorii Comes, &c. 1660—Charles d'Orleans, Comte de
Dunois, 1660, and Guilielmus Egon, Landgrave a Furstem-
berg, &c. 1671 1 6 —
- 321 John Evelyn, Esq. *very fine* 1 4 —
- 322 Hipolytus Feret, Doctor Theo. Pastor, &c. 1669—Andreas
Le Fevre, D. Dormesson D'Amboile, &c. 1654—Gaspar de
Fieubet, Senatus Tolosani, &c.—Nicolas Foucquet, Viscomte
de Melun et de Vaux, &c. 1661, and Basile Foucquet, Abbe
de Barbeaux, *brother to the last mentioned person*, 1661 1 12 —
- 323 Joan Fronto, Canon St. Genevieve, &c. 1663—Petrus Gas-
sendus, Prevost of the Church of Dignes in Provence, 1658
—Melchior de Gillier, Cons. du Roy, &c. 1652—Madame,
d'Epouse de M. Gillier, 4 lines in French verse "*Le Vertu
qui sous ce Visage*, &c. 12 —
- 324 Jean Bapt. Budes Comte de Guebriant, &c.—Henry Duplessis
de Guénégaud, Marq. de Plancy, &c.—*the same print with
the addition of a star on the dress, and a variation in the
arms*—Francois Guenault, antiquior facul. medi. &c. 1664,
and Francois de Harley de Chanvallon, 1671 16 —
- 325 Ludovicus Hesselin, Regis a Secretoribus Consiliis, &c.—the
same print within a grand allegorical relief, with infants
sounding with trumpets his fame, &c.—a different print of
the same person, engraved in single strokes, in imitation of
Mellan, 1658, and a proof of the last before the inscrip-
tion 10
- 326 Pierre Jeannin premier pres. au parlement de Bourgogne, &c.
—Petrus Lallemand, prior St. Genovifa, &c. 1678—Michael
Larcher, Cons. du Roy, &c. a small print of ditto, and
Guillaume de Lamoignon, premier pres. au parlement, 1659 17
- 327 Fran. Antonius Du Lieu Regi a Consilis, &c. 1667—Domi-
nique de Ligny, Abbe de St. Jean D'Amiens, 1654—another
of the same person as Bishop of Meaux, 1661, and Julius
Paulus de Lionne, Abbas St. Martini, &c. 1667 1 0 —

- 17 - 328 Jean Loret, de Carentan en Basse Normandie, 1658—Francois Lotin, de Charny, pres. en parlement—Carolus a Lotharingia, Princeps, 1660
- 1 16 - 329 Ludovicus XIII. Dei gratia Francia et Navarre, 1662—a different print of the Monarch, 1663, and a Madrigal, by Nanteuil, recited to the king, 1672
- 1 4 - 330 Two other fine portraits of Louis XIII. dated 1664 and 1666
- 19 331 Two ditto on a large scale, dated 1670 and 1676, and Louis Dauphin of France on the same grand scale, 1677
- 10 332 Renè de Longueil, Marq. de Maisons, &c. 1661—a different print of the same person, 1653—Francois de Malier, Bishop of Troyes—Leon Goyon de Matignon, Eveque de Lisieux
- 1 2 - 333 Charles II. Duke of Mantua, &c.—Marin, Curæus de la Chambre, Medicin, &c.—Dionesius Marin, Regi Sanctoribus Consil, &c. 1661—Michael de Marolles, Abbatis de Vil-leloin, 1657
- 1 2 - 334 Michael le Masle, prior des Roches, &c. 1658—Joannes de Maupeou, Bishop and Count of Chalons, 1671—Julius Mazarin, Cardinal, 2 different prints, 1655 and 1656
- 1 14 - 335 Julius Mazarin, Cardinal, 3 different, 2 of them dated 1656, the other without date
- 2 6 - 336 Three of the same person, all different, dated 1656, 1659 and 1660, beneath the first is represented Louis XIII. in his Bed, sick, nominating the Queen as Regent, *extra fine*
- 11 337 Jean Antoine de Mesmes, pres. a Mortier, 1655—Henry de Mesmes, Seigneur de Roissy, pres. au parlement, 1650—Jean de Mesgrigny. prem. pres. a Mortier au parlement de Provence, Ægidius Menagius, homme de lettres, 1652
- 14 6 338 Francois Mole, Abbe de St. Croix de Bordeaux, 1649—Mat-thieu Mole, garde des Sceaux et prem. pres. au parlement de Paris—Edoard Mole, Conseil du Roy, &c. and Henry de Lorraine, Marq. de Mouy
- 17 - 339 Franciscus Motheus, Regi a Consilis, &c. 1661—Franciscus de Nesmond, Bishop of Bayeux, 1663—Francis Theodore de Nesmond, pres. a Mortier, 1653—Ferdinandus de Neuf-ville, Bishop of Chartres, 1657, and a different print of the same person, dated 1664
- 10 340 Nicholas Pothier de Novion, prem. pres. 1654—a proof of the same print, and 2 different of the same person, dated 1657 and 1664
- 12 341 Anne Marie d'Orleans Longueville, Duchess de Nemours—Louise Marie, Reine de Pologne et de Suede, 1653—Denis de la Barde, Eveque de St. Brieux, 1657—Nicholas Parfaict, Abbé de Bouzonville, &c. after Nanteuil, by Edelinck
- 1 3 342 Charles Paris d'Orleans, Comte de St. Paul, &c. 1660—Anthoine le Paultre, Architect et Ingenieur—Pierre Payen, Sieur Deslandes, Senator, &c. 1659—Ludovicus Phelypeaux de Laurilliere, &c. 1662

- 343 Petrus Poncet, Regi a Sanctioribus, Consil, &c. 1660—Petrus Puteanus, cl. fil. small oval—Ditto, larger, with arms beneath, and Ditto with Jacob Puteanus, two ovals in one plate 10
- 344 Claude Regnauldin, D. de Bereu, &c. 1658—Armand Jean Duplessis, Cardinal de Richlieu, 1657—Isaac Louis le Maistre ds Sacy, after Nanteuil, by Masson, 1685—Jean François Sarrasin, Conseiller du Roy, 1656 13 -
- 345 Charles Emanuel Duke of Savoy, 1668—Marie Jeanne Baptiste, Duchesse of Savoy, 1678, and two different portraits of Henry de Savoye, ou d'Aumale de Nemours, Archbishop of Rheims, both dated 1652 10
- 346 George de Scudery, Gouverneur du Forte, &c.—Petrus Seguiet Francia Cancellarius, 1657—another of the same person with symbols of his dignity and learning, and François Servien, Bishop of Bayeux, 1656, and a proof of the same 5 -
- 347 Alex. de Seve, ab Omnibus Regni, &c. 1662—Joan. Bapt. Van Steenberg, Regi Cathol, &c. 1668—Ludovicus de Suze, Epis. et Comes Vivariensis, 1656—Christina Queen of Sweden, 1654 1 - -
- 348 Dionisyus Talon, Avocat General au Parlement—another of the same person, on a larger scale, and two different prints of Charles Maurice le Tellier, dated 1663 and 1667 16 -
- 349 Two different prints of Charles Maurice le Tellier, dated 1664 and 1670, and two different of Michael le Tellier, Chancellor of France, 1661 1 13 -
- 350 Three different of Michael le Tellier, two of them dated 1659, the other 1661 1 5 -
- 351 Claudius Thevenin, Insig. Ecclesia Paris, Canonicus, 1657—a different print of the same person—François de Clermont de Tonnerre, Eveque de Noyon—Louis le Mercœur, Duc de Vendosme, 1649—Marc de Wlson, Chevalier Sieure de la Colombiere, after Nanteuil, by Regnesson, and one other anonymous, in armour, *an English Knight of the Garter* 1 10 -
- 352 The Ecce Homo and the Virgin, two pieces, dated 1653 and 1654 10 -
- 353 Two Female Saints addressing the Virgin, engraved conjointly with N. Regnesson, who married Nanteuil's sister—a Holy Family, engraved 1645, in his fifteenth year—the Four Evangelists writing the Gospels—two Angels supporting the Arms of France, and a small piece representing Cupid borne in the air by an Eagle, supporting the Crown of France 6 6
- 354 A pair, l'Ecole Hollandois et l'Ecole Flamande, after Eisen, by OUVRIER 13 -
- 355 Louis XIV. entering the Cathedral at Rheims, and receiving the Sacrament therein, on three large sheets, by JOHN LE PAUTRE fine and rare 1 1 -

- D 6 356 Thirty-four landscapes and views, by PERELLE
 12 6 357 Seventeen ditto
 O 6 358 Portraits of Joachim Francois Bernard Potier, Duc de Gesures,
 &c. and Armandus Julius, Princeps de Rohan, Archbishop
 and Duke of Rheims, both by PETIT, *fine*
 2 7 - 359 The Grand Cavalcade of Louis XIII. through the Streets of
 Paris, attended by Count Harcourt and other Nobles on
 horseback, large sheet, by J. PICART, *rare and curious*
 16 - 360 Portraits of Francois de Moliere and Jean de Beaugrand, by
 PICQUET—Le Baron de Montmorency, by JOHN PICART—
 Nicholas Chouart de Buzanval, Episcopus, &c. and one other,
a proof, by STEPHEN PICART

BERNARD PICART, Son of Stephen Picart, *born at Paris in 1663*
 —He learnt the principles of design and engraving from his father,
 but the genius of Bernard was conspicuous in his talents for drawing,
 and for his ready invention in forming his designs, which are full and
 highly instructive, and represent the historical detail of a subject with
 great happiness and apparent truth; he applied himself assiduously
 in this branch, and practised engraving with the same degree of suc-
 cess; his productions in this line are exceedingly numerous, and bear
 some affinity with those of Le Clerc, but rather neater, or more
 highly finished.

- O 6 361 Portraits of Bernard Picart—Leon Baptista Alberti, *a Floren-
 tine Artist*—N. Boileau Despreaux—John Lock—Isaac Ja-
 quelot—Andrea Palladius, *a Sculptor*—Roger de Piles, and
 Nicholas Tiudal
 12 6 362 Fifteen portraits and medals of illustrious Monarchs of France,
 &c.
 1 17 - 363 Ditto of Louis XIII. and XIV.—James I.—Charles I. and II.—
 Oliver Cromwell—William III.—Philip III. of Spain—Fred.
 Henry, Prince of Orange—Cornelius and John De Wit—
 Cardinals Mazarine and Richlieu—Admirals Tromp, Ruiter
 and Wassenaer, and the Earl of Athlone
 12 6 364 Fifty vignettes and designs of fancy
 9 - 365 Thirty ditto, *with proofs and variations*
 10 - 366 Twenty-eight ditto
 18 - 367 Twenty ditto
 17 6 368 Fourteen large frontispieces, *grand designs*
 10 - 369 Ten, historical, after Poussin, C. Marat, &c.
 10 - 370 The Five Senses—the Four Seasons, and the Four Quarters of
 the Globe, *fine*
 5 - 371 Nine pieces on the construction of raising sculptures, making
 levels, ascertaining the heights of hills, and other objects, *fine*
 6 6 372 Ten pieces of Battles, and other remarkable and disastrous
 events in Holland
 17 - 373 The History of Meleager and Atalante, in 8 pieces, from the
 designs of Le Brun, engraved by Picart and his contem-
 poraries, *very fine*

NICHOLAS PITAU, *born at Paris 1633*.—Of great celebrity in his profession; he worked in the style of Nanteuil, and closely approached the extraordinary excellencies of that great artist.

- 374 Portraits of Nicholas Colbert, Bishop of Luçon—John Peter Bellori—Jacobus Farier du Boulay, &c.—Henry Louis, Habert de Montmor, Comes, &c. and an impression of the same before the tablet and epigram in Latin at the bottom of the print 166
- 375 Alexandre Paul Petavius, Senator—Benjamin Priolus, *two impressions, one a proof*, and Carolus Gustavus Wrangell, Governor of Pomerania, &c. &c. and a brilliant proof of the same, before the arms and inscription 13 —
- 376 Louis XIV. in Armour, and Peter Seguier, Chancellor of France, *very fine* 16 —
- 377 The Holy Family, Cupid's wreathing and presenting Flowers to the Infant, a grand production—Ste. Villequin, pinx. 16 —

FRANCOIS POILLY, *born at Abbeville, 1622*.—An artist of the most distinguished celebrity for his great professional skill; he worked much in the style of the preceding artist, and occasionally displayed his powers in a super-eminent degree. His tutors were Peter Daret and Cornelius Bloemart, the last contributed much towards his perfection.

- 378 Portrait of Louis XIV. of France, within an oval, formed of branches of palm; the angles of the print occupied with symbols of his dignity and fame; *a beautiful and an exquisite production* 110 —
- 379 The Meeting of Mary and Elizabeth, after Le Brun—the Virgin, after Guido—the Virgin with the Infant, after Mignard, and St. Jerome writing, *a fine proof* 14 —
- 380 A Holy Family attended by Angels, one kneeling and kissing the hand of the Infant; altogether forming a beautiful group in the fore ground of a grand landscape, after S. Bourdon 19 —
- 381 A Holy Family, Joseph is presenting a lilly to the Infant, a beautiful production after Stella, and a large print of St. Bruno at Devotion, in the style of Mellan. *This print was in the vessel called La Triomphe, which coming from St. Maloes was cast away near Arundel Castle in Sussex, anno 1728, and recovered out of the vessel 1730, it having lain seventeen months in the sea. These attestations are written by Lady Ferrars, also by the Countess of Portland, out of whose collection it came* 10 —
- 382 Portraits of Louis Prevost, with variations—Ditto of Giles Menagius—Peter La Moyne, &c. one a proof before the name, by F. and N. Poilly 15 —
- 383 Ditto of Francois de Troy, *Peintre*—Corneille Van Cleeve, *Sculpteur*, by J. B. POILLY—Ditto of Louis Hector Duc de Villars—Pierre Corneille—Michael L'Hospital—Jacques Benigne Bossuet, and Cardinal Richlieu, by N. PONCE 10 —

GILES ROUSSELET, *born at Paris, 1614*—He engraved in a firm and bold style, several meritorious productions, chiefly from the collection of Pictures, in the cabinet of the King of France.

- 14 384 The Four Evangelists, after Valentine
 14 6 385 Four pieces, the Labours and Death of Hercules and the Centaur, Nessus, bearing away Dejanira, all after Guido
 12 6 386 St. Francis in Meditation, after Guido—St. Michael vanquishing the Devil, after Raphael—St. Anthony of Padua adorning the Infant in the Arms of the Virgin, after Vandyke, and the Body of Christ borne to the Sepulchre, after Titian
 11 6 387 The Holy Family, after Raphael, *capital*
 14 6 388 Five pieces, by LOUIS SURUGUE—Perseus rescuing Andromeda, after Coypel—St. Jerome, after Baltazar de Sienna—Louis XIV. as the Protector of the Arts, after Le Brun—the Amusements of Cythere, after Watteau, and an Interior, entitled "Le Fileuse Flamand," after Teniers.
 10 6 389 Six, various, by Tardieu, after Le Sueur, Lancret, Watteau, Le Brun and Titian
 15 6 390 Six portraits of Artists—namely, Watteau and Robert Le Lorrain, by TARDIEU—Jean Thierry, by THOMASSIN—Rene Anthony Houasse, Jean Jouvenet and Peter Simon, by TROUVAIN
 17 - 391 Jupiter and Danæ, after Corregio—the Three Graces, after Perrin Buonacorsi, both by PHILIP TRIERE—Pan and Syrinx, after Martin de Vos—and a landscape, after Breemberg, by C. N. VARIN—Christ supporting the Cross, after A. Sacchi, by SIMON VALLEE and St. Luke painting the Virgin, after Raphael
 4 6 392 Seven, various, portraits of Popes and Cardinals
 8 - 393 Two large portraits of Innocent XII. and Clement XI. by BLONDEAU and JEROME ROSSI
 13 - 394 Seven, various, by Audran, Duchange, &c.
 1 1 - 395 A portfolio with 67 leaves, 19 inches by 27 inches high
 2 0 - 396 Ditto, bound in morocco, with 85 leaves, 14 by 21
 2 8 - 397 Ditto, ditto, 88 leaves, same size as last
 2 5 - 398 Ditto, in russia, 70 leaves, *Italian paper*, 17 by 23
 2 10 - 399 Ditto, ditto, 97 leaves, *Italian paper*, 17 by 23
 2 12 - 400 Ditto, ditto, 106 leaves, *Italian paper*, 17 by 23

End of the Third Day's Sale.

FOURTH DAY'S SALE,

FRIDAY, the 9th of FEBRUARY, 1810,

The Works of the early German and Flemish Engravers during the 15th and 16th Centuries; usually denominated the Little Masters, chiefly on account of the small Size of their Productions.

Henry Aldegrever, *born at Soest in Westphalia, in 1502*—He became the scholar of A. Durer, and was one of those who did credit to the conspicuous talents which that great man was capable of infusing into the minds of his pupils—Aldegrever became a very eminent painter, and also an engraver, and had the opportunity of improving his taste by travelling into Italy, whereby we discover a chaster correctness and finer proportions in the human figure than is usually met with in the German productions of the age—The esteem with which his works are universally held, is a proof of their excellence and value.

- LOT **P**
- | | | |
|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| 401 | PORTRAITS of Albert Vonder Helle, Bernard Knipperdolling and Johan Van Leyden, the last a copy by Muller, with the address of Clem. de Jonghe | 10 6 |
| 402 | Five pieces, the history of Thamar and Absalon, and the story of Dives and Lazarus, in 4 pieces | 10 6 |
| 403 | The Virtues and Vices, allegorically represented with their attributes, 14 pieces | 9 - |
| 404 | The Four Evangelists, with the monograms of Aldegrever and G. Pens, and 5 pieces representing Hercules wrestling with Antæus, the Nativity, Fortitude, Susanna, &c. | 14 6 |
| 405 | The Procession to a Westphalian Marriage, 12 pieces | 0 6 |
| 406 | The Labours of Hercules, in 12 pieces, a fine set | 10 - |

Albert Altdorffer, *born 1488.*

- | | | |
|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| 407 | Two etchings, portrait of Herzog Jorg, and a Repose in Egypt, <i>very fine</i> —The Death of Paris on Mount Ida, a wood cut by the same artist—4 various, by Jodocus Ammon, and 2 Cavalcades, wood cuts, by J. W. Van Assen, <i>fine and scarce</i> | 13 - |
| 408 | Fourteen wood cuts, by Baldung, Burgmair, Brosamer, &c. | 13 - |
| 409 | Victory reclining on a Bed of Military Arms, by FRANCIS DE BABYLONE, <i>fine and rare</i> | 16 - |

Hans Sebald Beham, born at Nuremberg, Anno 1500—Painter, and engraver with the burin; also in aqua-fortis, and on wood—His early productions are chiefly etchings, and are marked H^sP. About the year 1530 he returned from Nuremberg to Frankfort; from that period he marked on his engravings H^sB. and there appears a manifest difference in the execution of his works, by which many persons have conceived them to be the works of two distinct artists, owing to the difference both of the mark and of the execution of the prints—But, instead of practising etching as he had previously done, he took to handle the burin in preference, and produced a number of very excellent engravings, on a small scale, from his own designs. He also etched occasionally after he had changed his mark—It is supposed that he received his early instructions under A. Durer, and afterwards from his brother Bartholomew, who had learnt the art in Italy, in the school of Marc Antonio.

The following Pieces are of the first cast as to impression.

- | | | | | |
|---|----|---|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | 3 | — | 410 | Eleven pieces of Arms, Friezes, Emblems and Studies of Heads |
| | 12 | — | 411 | Fifteen, the Cardinal Virtues and the Seven Planets |
| | 14 | — | 412 | Seven, the Set of Planets, very curious designs |
| | 10 | 6 | 413 | Nine pieces, Melancholy, the Judgment of Paris—St. Maria—Judith—Dido, and Roman Charity |
| | 10 | — | 414 | Sixteen ditto of Peasants dancing |
| | 10 | 6 | 415 | The History of the Prodigal Son, in 4 pieces, Patience, and the portraits of Beham and his Wife, by Hollar |
| | 10 | 6 | 416 | Seven, the Set of the Liberal Arts |
| | 14 | — | 417 | Seven pieces, compositions of Adam and Eve, &c. <i>curious</i> |
| | 13 | — | 418 | Seven ditto, Jupiter and Leda—the Naked Lasses decoying a Fool into a Tub, &c. |
| 2 | — | — | 419 | Eight pieces of a free cast, singular designs |
| | 10 | 6 | 420 | Eleven ditto, Warriors with Ensigns—St. Sebald, Patron of Nuremberg—Mother Goose, with variations—the Egg Sellers—the Bagpiper, and other compositions, <i>all marked</i> IsP |
| | 19 | — | 421 | Eight ditto, Medal of the Emperor Maximilian—2 different of St. Jerome—an Amorous Couple, seated on a bank—2 of Cups or Chalices, richly decorated, &c. <i>marked as before</i> |

Jacob Binck, born at Cologne, about, 1504, a contemporary with Beham, copied several of his productions, and worked much in his style; he was first instructed by A. Durer, and Saedart says that he afterwards, went to Rome, and became one of the scholars of Marc Antonio

- | | | |
|----|-----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 15 | 422 | Two portraits of himself—ditto of Martin Luther and Melancthon, and four other pieces of Military Characters, &c. |
| 10 | 423 | Portrait of Binck, and 8 pieces, the Bagpiper, Lot with his Daughters, &c. |
| 11 | 424 | Two of St. Christopher, <i>one a curious proof</i> —Hercules—a Roman Emperor—a group of three Skulls, and the portrait of Elizabeth, Queen of Denmark—Archduchess of Austria, &c. <i>fine and extra rare</i> |

- 425 Eleven various pieces, Adam and Eve—St. Jerome, &c. some curious and very fine 15—
 426 Fifteen ditto 11—

John Theodore De Bry, born at Leige, 1528—An artist of excellent abilities, and extremely happy in engraving historical designs, cavalades, and other compositions in miniature, after the designs of Hans Sebald Beham, and other masters; also several prints of goldsmith's ornaments, enriched with historical compositions, and several whimsical pieces of his own invention, which are very entertaining. He also, conjointly with his sons, engraved a considerable number of portraits of learned and eminent men.

- 427 Eleven pieces of rich ornaments and friezes, one a most curious grotesque design, emblematical of Folly, all brilliant 10—
 428 Four pieces, a frieze, or decoration of foliage, with figures—a Procession of Bacchanals—the Fountain of Youth, and the Village Festival, the last two from the designs of Beham, abounding with figures full of mirth and frolic, fine and rare 15—
 429 The Meeting of Isaac and Rebecca—the Triumph of Christianity—the Venetian Ball—five of Military and other Characters, supporting escutcheons, encompassed by ornamented borders, and 8 small odd pieces, by A. de Bruyn, &c. 16—

Lucas Cranach, born 1472, at Cranach, a Town in the Bishopric of Bamberg—He became an eminent painter, and was for his extraordinary merit favoured and patronized by the Elector of Saxony. He engraved a few prints on metal, but the chief of his productions are wood cuts, which are multifarious, but executed with delicacy and precision, and a manifest spirit and masterly execution pervades them throughout.

- 430 Four pieces, the Death of Paris—Marcus Curtius leaping into the Gulph—Adam and Eve, &c. 11 6
 431 St. Christopher, St. Jerome, and Fiends tormenting St Anthony in the Air, all fine 1 1 1
 432 The Passion of Christ, in 13 pieces, a capital set 2 3 —
 433 The Stag Hunt, a capital production by the master, extra rare 1 2 —

Albert Dürer, born at Nuremberg, anno 1471—A Painter and Engraver of the greatest eminence in all the general methods then in practice. When a child his amusements were almost confined to drawing, and he often drew parts of the human body, and also the compleat figure, with great accuracy. His father, who was a goldsmith, compelled him for a considerable time to work at his profession, though much against the inclination of Albert; but after long and pressing solicitations to his father, he was induced to give way to his request of allowing him to follow the impulse of his own natural genius.

Albert then chose Martin Schoen for his tutor, an artist, of his time, of the greatest renown; but very soon after this connexion, the death of Martin Schoen occurred. Albert was then placed with Michael Wolgemut to be farther instructed, and in a short period eclipsed the talents of his master. After three years study as a pupil, he began to travel in order to cultivate and improve his judgment and taste; he visited different parts of Germany, the City of Venice, and the Netherlands. He then returned to his native place to exert himself as an artist; from which time his fame began to spread, and Germany prided itself in having given birth to, and possessing so extraordinary a genius. His comprehension embraced with equal energy, and he successfully practised all the imitative arts.

The Emperor Maximilian, Charles V. and Ferdinand King of Hungary, were great admirers of his productions, and from whom he received several honorable distinctions. As an engraver, he possessed a wonderful share of talents. He carried the art to such a state of improvement, and displayed his abilities in such a variety of methods, as strike astonishment, and create a most delightful gratification to those who view his works. We discover at times the sweetest and most delicate execution, combined with bold and masterly strokes, which infuses an enchanting and brilliant effect throughout. His earliest engraving is dated 1497. It is a copy of the print called the Sorceresses, by Israel Van Mechlen. His etchings made their appearance, anno 1512. His wood cuts also possess uncommon spirit and masterly execution. Erasmus speaks of Durer, and gives testimony of his merit as a writer. He wrote treatises on Fortification, Proportions of the Human Body, Perspective, Geometry, &c. into which he threw much new light. It is evident he was the printer of his own works, for they are taken off with uncommon skill. Clearness and brilliancy is their characteristic, and which should be in all prints to distinguish them as fine impressions. His plates must have been very much worked after his death, as we meet with impressions occasionally that are little more than shadows.

Those of his productions which follow, are of the first cast, as to impression, and bespeak the talents of this great artist. The fine condition of them also shews in what universal esteem they have been held, by being so carefully transmitted to our hands.

- 14 - 434 Four portraits of Durer, by W. Hollar, H. Hondius, L. Kilian, and A. Stock, *all fine*
- 16 435 Five ditto, by Melchior Lorich, J. Wierix, &c. *all curious and rare*
- 1 4 - 436 Portraits of Erasmus and Albert Cardinal of Mayence
- 13 6 437 Ditto of Albert Cardinal of Mayence, different from the last—Frederic Duke of Saxony—Philip Malancthon, and Bibald Pirkeymer, *brilliant*

- 438 Adam and Eve, a celebrated production 1 6 —
 439 *The same print, most brilliant* 4 10 —
 440 Eight of Madonas, two of them copies on a large scale, by unknown artists, *fine and rare* 11 6 —
 441 Four ditto, different, and the Holy Family, dated 1506 9 —
 442 Two ditto, holding a Pear to the Infant, &c. with copies, by Wierix, *extra fine* 12 6 —
 443 Nine ditto, different, *all fine* 1 2 —
 444 Two ditto, different, and the Nativity, with Joseph drawing Water from a Well, *capital* 13 6 —
 445 The Madonna, with a Monkey in the foreground, and a capital copy of ditto, *most brilliant* 15 6 —
 446 The Holy Family Reposing, in a rich landscape, *copied from the original print of Israel Van Mecklen, of extraordinary brilliancy* 1 2 —
 447 *The Passion of Christ, in 16 pieces, a capital set* 3 — —
 448 The large Crucifixion, an outline only—two different Ecce Homo's, one an etching—two of St. Sebastian, and St. Anne conversing with the Virgin 15 — —
 449 The small Crucifixion, in a circle, from the Pommel of the Emperor Maximilian's Sword, and three copies, *curious and rare* 1 11 —
 450 St. Jerome in the Desert, *the large plate, fine*—St. Anthony seated, occupied in reading, with a view of a large town in the back ground—Two Angels flying, supporting the Holy Handkerchief—a small print of St. Jerome in a room, and a ditto of St. George 16 6 —
 451 Two of St. Christopher, different, and five of the Apostles—all that Albert engraved of them 14 — —
 452 St. Jerome seated, writing in his Chamber, with the copy, by Wierix, at the age of 13, *fine* 1 10 —
 453 St. Hubert, alighted from his Horse, kneeling at Devotion, at the sight of a Stag bearing a Crucifix on his Head. The composition is introduced in the foreground of a rich landscape or forest, with a town on a hill in the distance; the saint is accoutred with hunting implements, and near him are his horse and five dogs, *brilliant* 3 7 —
 454 The Prodigal Son, *very fine* 1 1 —
 455 Eight pieces, Peasants' Dancing, the Bagpiper, the Ensign, the Egg Merchant, the Small Fortune, &c. 10 6 —
 456 Nine ditto, the Lady on Horseback attended by an Halbadier, the Turkish Bowman, the Egg Merchant, the Cook, Peasants conversing and dancing, and the Emblem of Justice 10 6 —
 457 The old Man contracting with a Courtezan, the Lovers' walking, Death is seen behind a Tree in ambuscade, and Albert Durer's Vision in a Dream 1 17 —
 458 The Escutcheon of the vigilant and brave Warrior, and the Escutcheon of the Dead Hero, with a copy of the same by Wierix 1 — —

- 1 4 — 459 Two pieces, the White Horses, *most brilliant*, and copies of the same by Wierix
- 1 14 — 460 The Armed Warrior on Horseback, attended by Death and the Devil, *a capital production*
- 2 11 — 461 Pandora, or the Emblem of Temperance, on a Globe, in the Air, holding in one hand a Vase, in the other a Bridle—beneath the figure appears the Village of Eyta, in Higher Hungary, the residence of the ancestors of Albert Durer, *extra fine*
- 14 6 — 462 The Nymph detected in Dalliance, with a Satyr, another Nymph attempts to beat her with a large stick, which is ward off by a naked Man, but with his head curiously ornamented with a Bandeau of Leaves and a Cock fixed within it—*Ditto*, this print is usually called the Great Satyr and Nymph, and the design by some is attributed to Wolgemuth
- 1 7 — 463 Melancholy—a Figure seated meditating, with several symbols of Science around her; above her is the Magic Square. The back ground is enriched with a radiant Star, a Rainbow, and a Bat flying, with the title MELENCOLIA in full stretch under its wings—*This is an extraordinary production, both in point of invention and execution—also a copy by Wierix, both fine*
- 1 9 — 464 Glaucus bearing away Scylla through the Waters, *a capital production, most brilliant*, and the copy by Wierix
- 1 7 — 465 The Sorceresses, dated 1497, *his earliest production*—A Savage maltreating a Woman—The Monstrous Hog, and three ornamental designs of Censers, &c.

ETCHINGS.

- 3 7 — 466 St. Jerome at Devotion, seated in the Cavity of a Rock, dated 1512, *and a superb impression of the same, with the bur, extra brilliant*
- 1 — — 467 Five pieces, the Cannon Landscape, Christ Praying in the Garden, &c.

WOOD CUTS.

- 19 6 — 468 Fifteen pieces, Designs from the Revelations of St. John
- 1 1 — 469 Nine pieces, Saints at Devotion, Holy Families, &c. *very fine*
- 1 14 — 470 Portrait of Albert Durer, the large Ecce Homo, and a Group of Saints conversing with the Emperor Maximilian, *all capital*
- 13 6 — 471 The Magnificent Triumphal Chariot of the Emperor Maximilian, *a grand production*
- 19 — 472 The Rhinoceros—a Fort Besieged, said to be his last work, dated 1527, and a curious sheet of Subjects from Scripture, published by RUMGUND SERGOTIN

Albert Glockenthon, flourished, 510.

- 1 10 — 473 Six pieces of the Passion of Christ, *fine and rare*

David, Jerome and Lambert Hopfer, brothers, flourished 1530—These persons were Goldsmiths by profession, and they also designed and etched a variety of pieces; many of which are of a curious nature as to their composition, and in other respects possess a degree of excellence. These artists were probably natives of and flourished at Augsbourg, but most authors say that they were residents of Nuremberg. They marked on their productions the initials of their names intersected by the arms of Augsbourg, which is the cone or nut of a pine tree, placed or fixed on a small pedestal, and as it was generally introduced rather small, it has been mistaken by some for a candlestick while others have conceived it as being the hop plant, in allusion to the name of Hopfer. By these erroneous conjectures, they have been usually called the Masters of the Candlestick, and by others the Masters of the Hop Plant. It is singular that none of the German biographers, or any other writer, that has noticed their works, have previously explained this mark.

- 474 Two medallions of Nero and Galba, and portraits of Francis and Charles, Emperors, *one a variation*
- 475 Five pieces, Christ betrayed—his Crucifixion—the Madona seated on a throne, two impressions, *one before the number, and the Virgin with Elizabeth and the Infant in a room*
- 476 The Last Judgment, a *most singular production*, the left side of the print is occupied by a numerous assembly of the Blessed, the right side is similarly occupied by the Evil Doers. In this curious group we discover Emperors, Popes, Cardinals, Bishops, and every class of Clergy, intermixed with a profusion of people of every rank in life—they are considered to be in Hell, by the flames which surround the whole, and Devils are seen tormenting and tantalising different persons in the group—near the top of the print in the centre, is Christ presiding with a host of Cherubs around him; near him is the Virgin and Joseph, one seated on each side, and beneath are the Apostles in two rows or divisions, *very fine*
- 477 A Grand Altar, composed of Architecture of the Corinthian and other Orders, richly decorated in divisions, with representations of Jesus Christ, the Virgin and Joseph; also Moses, Abraham, and others, mentioned in the Scriptures, *extra fine*
- 478 Another Grand Altar, enriched with compositions from the New Testament, and adorned with figures of Saints, &c. erected by Philip Adler, 1518, whose name is on a tablet in the centre of the arch
- Mr. Strutt has attributed this print to Adler, but he never engraved. He was led into the error from the print being imperfect, which he described.*
- 479 A group of five Soldiers, singularly habited, and a Soldier walking, accompanied by a Woman, *both fine*
- 480 Fifteen pieces of Arms, Trophies, Grotesque Ornaments and other decorations

7 —

17 —

2 6

12

16 —

o 6

9 6

- 10 — 481 St. Hubert and St. Jerome, copies from Albert Durer, and the portrait of Solyman, Emperor of the Turks, all by Jerome Hopfer
- 13 6 482 Portrait of Pope Innocent VIII.—the Cannon Landscape, and 3 others of figures dancing, &c. by ditto
- 9 483 Five pieces, three of them decorated Altars, and two small circles, one a Madona, and the other a Crucifixion, all by D. Hopfer
- 17 483* Five ditto, a frieze of Cherubs dancing—Peasants occupied in Sporting and Dancing—three Old Women drubbing a Devil—the Emblem of Lasciviousness, and two Candelabras, *fine*

Lucas Krug, flourished at Nuremberg, from 1510 to 1520.

- 14 6 483** The Adoration of the Shepherds, and 3 prints of the Ecce Homo, &c. each marked with a jug or pitcher between the initials of the artist

Lucas Jacobs Van Leyden, born at Leyden 1494—The contemporary and friend of Albert Durer. Like his friend his manifest genius appeared in his very infancy; in short, he performed prodigies of art in painting in his twelfth year, and two years afterwards produced some astonishing fine prints, executed in a style peculiar to himself. To judge partially of the quality of his works, it is necessary to inspect fine impressions, which are rare to a degree; the extreme delicacy and exquisite finishing of his works, would not bear many impressions from the plates, without a visible alteration for the worse.

- 15 484 Six pieces, Abraham sending away Hagar—the Return of the Prodigal Son, &c. and two wood cuts of Adam with Eve, and Samson and Dalilah, rare
- 14 — 485 Six pieces, Lovers courting and conversing—an old Couple playing on Musical Instruments—two Boys supporting a Helmet, a Flag, &c. *all fine*
- 16 6 486 David playing on the Harp before Saul, and the History of Joseph, four pieces, *ditto*
- 1 2 — 487 The Passion of Christ, in fourteen pieces, *ditto*

Israhel Van Meckenem, usually called Israel Von Mecheln or Mechelen—It is universally allowed that there were two artists of this name, father and son, both goldsmiths, natives of Meckenem, in Westphalia, afterwards established at Bockholt in the Bishoprick of Munster. They may be considered to have flourished from the years 1460 to 1500, and later, as the younger died anno 1523.

One cannot discriminate, with any degree of precision, the works of one from the other, as the execution is nearly similar in all their productions; nor is it necessary, as it may be fairly supposed that they assisted each other, or united their talents occasionally. There is notwithstanding a very material difference in the drawing of the human figure, which in some of the pieces are very uncouth, and in others there is a tolerable degree of dignity and grace, and a more perfect harmony of the parts. The execution of the work of these artists is somewhat similar to that adopted by their contemporary

Martin Schoen, but freedom and spirit is far more prevalent in the works of the latter, and the attitudes of his figures are more graceful and elegant.

- 488 The Madona, with the Infant Christ, who has a small hammer in his hand, with which he is going to strike the bell of a clock; this is the earliest print we meet with that has a clock introduced, *curious and rare*—The Holy Family reposing, in the foreground of a landscape, with a Galley and other vessels on the Water; *this is a fine composition and a most capital production of the master* 1 15 —
- 489 Two singular productions, representing Infants naked practising different Gambols; in one of the pieces are seen two children in a large bathing tub, and a cock or fountain playing into the same, a naked woman is washing one of the infants, *curious and rare*—A group of three Sculls and a ditto of two, finely characterized within a kind of ornamented facade, being emblems of Death or Mortality 1 11 6
- 490 A Group of Four Women, naked, usually called the Sorceresses. Satan is seen rising in an aperture on the right, this piece I think may be considered as the emblem of Lasciviousness, as Satan appears to be watchful over their conversation and motions; a small globe is suspended above the figures, on it are the letters G. B. A.—at the bottom of the print is inscribed Israhel V. M. tzu boeckholt. Also a copy of the same print, engraved by Albert Durer, the reverse way on the globe above are the letters O. G. H. with the date 1497, *extra fine* 1 13 —
- 491 Christ and the Apostles, in twelve pieces, *exceedingly fine, and uniform in preservation and colour, a precious and a matchless set* 3 6 —
- 492 A sheet containing six of different Saints, *very curious and extra rare* 2 19 —
- 493 The Passion of Christ in twelve pieces, *a capital set—The expressions of malice and enmity shewn towards Christ by the different characters about him, is grotesquely represented, and the costume or habits of the persons are very singular* 5 5 —
- Gregory Penz, born at Nuremberg, Anno 1500—He learnt the first principles of his art, under Albert Durer, afterwards went into Italy, and became one of the disciples of Mark Antonio, under whom he became a most excellent proficient as an Artist and Engraver; his compositions are admirable, and his figures finely contrasted and characterized; he possessed a full and vigorous command of the instrument, and finished his works with uncommon ability.
- 494 Portrait of John Frederic Duke of Saxony, richly habited dated 1543, *rare* 10 6
- 495 The Life and Miracles of Jesus Christ, in 24 pieces, *ditto* 1 — —
- 496 History of Tobit, 6 pieces—History of Joseph, 4 pieces—and a Crucifixion, *all fine* 14 6

- 15 - 497 Twelve pieces, the Good Samaritan, the Guillotine, the Burning Shame, &c. *all fine*
 14 6 498 The Mortal Sins, in 7 pieces, *very fine*
 1 - - 499 Five pieces, Medea and Jason, Tamiris putting the Head of Cyrus into a sack, Sophonisba, Artemesia and Achilles brought before the Centaur Chiron
 1 11 - 500 Six pieces, the Triumph of Fame, Death, Religion, Christianity, Time, and Love, *fine and scarce*

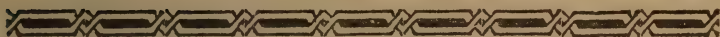
Harten Schoen, born about the Year 1420, at Culmbach, a Town in the Circle of Franconia.—He was bred to the profession of a Goldsmith, also a Designer and Engraver; the last branch, at this early period, being concomitant or connected with the goldsmiths' art.—About the year 1460, the method of taking impressions from engravings was accidentally discovered by some of the German goldsmiths. The utility of its application, and its manifest important advantages, instigated a few to strike out of the usual path, and among them stood forth this very skilful artist, who may be considered as the head, and most flourishing ornament among the Germans at that period.—The amateur cannot but feel a high gratification, when he is viewing the productions of this artist, by observing the spirited execution in the mechanical part; and also his ingenuity in working off the impressions, which we may suppose he performed without the aid of a rolling-press; for it is considered that it was not at that time invented, or, if it really was in use, it must have been wanting in all the necessary improvements that it has since obtained. Yet, when we find his works in a perfect state, and possessing their original purity as to impression, we discover in them uncommon brilliancy and clearness.—Such cannot be too highly appreciated, as they are but rarely to be met with, but in a defaced or disfigured state. His Works are numerous, and universally from his own designs. The following curious Specimens, consisting of nearly seventy pieces, by his hand, will evince the extraordinary talents and skill of such an enterprising practitioner.

- 1 3 - 501 Two of Elephants, one supporting a Castellet and 2 of Griffins, *one extra fine*
 1 12 - 502 Four pieces, Emblems from Revelations, representing an Eagle, a Lion, and 2 of Oxen with Wings bearing Scrolls, and a Man driving an Ass, *all fine*
 1 13 - 503 A Female Satyr supporting an Escutcheon, two different of St. George slaying the Dragon, a Boar and Sow with a Litter of Pigs and a pen drawing of one of the Foolish Virgins
 1 10 - 504 Seven circles of Maidens, a Peasant, and two of Satyrs, supporting Escutcheons, *extra fine*
 3 11 505 The head of a most elaborate and richly executed Crosier, and a Censer or Incense Pot of most rich and elegant workmanship, *raris*

N.B. It was usual with the goldsmiths at this time, whenever they performed an elaborate piece of art of this nature, to engrave the same for the gratification of those who might not see the original, and to transmit a representation of its curious workmanship to posterity.

- 506 A design of Grotesque Ornamental Foliage with Birds, a most singular design of the letter **P** — and a beautiful figure of a Virgin holding a Cup, *all extra fine* 2 12 6
- 507 A Bishop in his Robes, and St. Anthony, with the copy by Wierix at the age of 14, and *Saints John and Agnes, most brilliant* 1 17 —
- 508 Four, Saint Lawrence, St. Christopher, St. Michael overpowering the Dragon, and St. John, all fine 1 17 —
- 509 Four pieces, 2 of Female Saints, a Madona in a Gothic Niche, and a Crucifixion, *most beautiful* 2 6 —
- 510 Two, the Nativity and the Wise Men's Offering, *capital* 1 10 —
- 511 The large print of Christ on the Cross, the Virgin standing on one side and St. John on the other, *fine and rare* 2 0 —
- 512 Twelve, the Apostles, *very uniform and extra fine* 3 — —
- 513 Twelve, the Passion of Christ, complete, a matchless set 6 12 6
- 514 The Battle of the Saracens, a most curious print and uncommonly fine 4 14 —

End of the Fourth Day's Sale.



FIFTH DAY's SALE,

SATURDAY, the 10th of FEBRUARY, 1810.

Altgil Solis, born at Nuremberg, 1514—A celebrated designer and engraver, both on wood and copper.

- LOT
515 **T**WENTY-FOUR curious designs, wood cuts and engravings of Cups, &c. 11 —
- 516 Twenty-three ditto, *some very curious and fine* 11 —

Dirich or **Theodore Vander Staren**, a native of Holland, born about 1500.—His productions are much in the style of Altdorffer, partly etched, and finished with the burin in a neat and delicate manner; they are from his own designs, and possess a considerable degree of merit. His mark is D. V intersected by a star, and bearing the date of the year and day of the month when he performed them.

- 517 A Pilgrim kneeling before the Virgin, the back ground enriched with a grand design of Architecture, and 6 other small pieces, *all fine* 1 16 —

- 2 - - 518 St. Luke painting the Virgin within a room decorated with rich Architectural Ornaments—Christ and the Samaritan Woman—Venus sailing on the Sea, and two others, *very curious*
- 1 - - 519 Twelve small, by old Germans, with curious marks

Johann Ulric Pilgrimstadt, *flourished about 1500*. He is considered to be the inventor or first producer of wood cuts in *claire obscure*—His productions are so excellently performed, that they would confer an honor to the most able artist that has worked in this method since his time. The following is a most beautiful specimen of this artist's abilities.

- 3 - - 520 An armed Knight, splendidly accoutered, riding on a Charger richly caparisoned and attended by an Halbadier on foot, they are passing by the side of a Wood or Cluster of Trees, apparently to a Tilting Match

The productions of this master are so extremely rare, that even in the first and most complete collections on the Continent, a single specimen is but seldom seen, therefore highly esteemed and valued.

John, Jeromz, and Anthony Wierix, brothers, *born at Amsterdam within the Years 1550 to 1555*.—These very eminent artists are highly distinguishable for their early attachment and application to the fine arts in general, but more particularly for their remarkable talents and exquisite high finishing, which is prevalent throughout their productions; but more especially those that are on a diminutive scale. At the early age of twelve years they displayed uncommon abilities by engraving some prints, which they copied from the works of Albert Durer; on these they formed a model by assiduously copying Albert's best productions, till they arrived at the ages of sixteen or seventeen years, when they began to display their genius, by working from their own designs, and from the most eminent painters, then living in Holland and Germany. Their application was incessant, and in a variety of pieces, they have produced such wonderful examples of exquisite execution, that none has or can ever excel.—The following collection, consisting of about six hundred pieces, forms altogether a splendid display of their works; they are in perfect condition, of the finest quality as to impression, and enriched with variations and several proofs.

PORTRAITS.

- 100 521 Henry III. of France, large folio, by John Wierix
- 116 522 The same print before the inscription at top and with a prior address, *very fine and rare*
- 11 - 523 Philip William Prince of Orange, in rich armour, two prints of one size, nearly alike, yet with considerable variations, both by Anthony, *small folio*

- 524 Philip William Prince of Orange, an oval, nearly 3 inches wide by $3\frac{1}{2}$ high, first impression, previous to its being engraved, nearly at whole length, on the same plate which was of sufficient size; also the same print in its complete state. Heleonora his Consort, both by John Wierix, and a very small oval of Philip, without the engraver's name; *that first mentioned is very rare* 1 1 —
- 525 Philip II. King of Spain, in a high scoloped cap and ermined robe, *large folio*—the same person in a small oval, both by Jerome, and another in a square, by Anthony Wierix, *rare* 1 17 —
- 526 Henry IV. of France, Mary de Medicis his Queen, Rodolphus II. Emperor of Germany, Isabella of Austria Queen of Philip II. *in small squares of an equal size, and Isabella Clara Eugenia, in a sumptuous dress and her hat richly adorned, all by Anthony Wierix, exquisite productions, highly brilliant and very rare* 3 3 —
- 527 Philip III. of Austria and Spain, with a curious proof of the same before any inscription, and Isabella of Austria, Daughter of Philip II. both by Anthony Wierix 1 — —
- 528 Margaret Queen of Philip III. and Isabella Clara Eugenia, *both richly habited, companion prints, finely engraved by John Wierix* — 14 6
- 529 Albert Archduke of Austria, Isabella of Austria, Philip III. of Austria, William Count Palatine and Philip Emanuel Duke of Lorraine, &c. Gubernator Britanniae, in small squares of one size, by Anthony Wierix — 12 6
- 530 William Count Palatine and Philip Prince of Orange, Albert Archduke of Austria, Rodolph II. Emperor of Germany and Sir Francis Drake, *the two last small ovals, very fine and rare* 2 6 —
- 531 Philippe Emanuel de Lorrain Duc de Mercueur, &c. et Gouverneur de Britaigne, *two prints, the large and small plates, very fine and rare* 1 12 —
- 532 Albert Archduke, within an arch, Andrew Cardinal of Austria, in a Venetian habit, and the Emperor Charlemaigne — 12 6
- 533 Innocent IX. Pope, portrait of a Jesuit writing, *proof before the inscription*, and St. Augustin, *fine* — 11 6
- 534 Ignatius Loyola, Everard Mercurianus, Claudius Aquaviva, Bernard Realinus, Jacob Laynez, and Francis Boria, Jesuits, *with a beautiful proof of the last* 1 15 —
- 535 St. Francis Xavierius, four different prints of, *capital* — 13 6
- 536 Joannes Berchmans, three different prints of, *extra fine*, and three ditto of Alphonsus Rodriguez, *one of them by John Valdor, a pupil of Wierix* — 12 6
- 537 Lud. Dorleans Regius in Senatu. Paris, Patronus, Peter Canisius, Carolus Boromeus, Cardinal—John Berchmans, et Joannis Goropi Becani, *all fine* 1 13 —

- 12 6 538 Jan Curtius, Jerome Beck, John de Vedasti, and one other, *a proof*
 16 - 539 Johannes Stradanus, &c. PiCTOR, surrounded with emblems of Art, *very fine*, by John Wierix; and Quintin Mastys, Johan Maio, Jerome Coco, and Wm. Caio, all painters, by Jerome Wierix
 1 - - 540 D. Alvarus Nonius, and 7 other portraits by John and Jerome Wierix

SAINTS AT DEVOTION.

- 12 6 541 Ten pieces, St. Cecilia, St. Clara, St. Hubert, &c
 15 - 542 Fourteen of Female Saints, some highly beautiful
 19 - 543 Eleven, St. Philip, St. John, St. Peter, St. Benignus, &c. one a proof
 10 544 Eight, St. Lawrence, St. Anthony, St. Ignatius, St. Jodocus, and the Blood flowing from the Wounds of Christ into a Cup, *a most brilliant proof*
 1 - - 545 Eight, Saint Teresa, Saint Gertude, &c. *some highly beautiful*
 1 - - 546 Eight, Thomas a Kempis, Thomas de Aquino, &c. *ditto*
 1 17 - 547 Six different prints of St. Michael overpowering the Devil,—*the designs are admirably conceived, and the execution of the engravings are so inimitably fine, that no powers of the engraver's art can exceed the exquisite finishing. The impressions are of the most brilliant cast, and one of the pieces is accompanied by another impression of inferior quality, to shew the very great variation there are in the impressions of prints, and the necessity of viewing them in such a state, to conceive the admirable beauties that are lost or effaced in feeble, or worn out impressions.*
 13 - 548 Four Saints, Michael, &c. after Martin de Vos, with variations, *folio*
 10 - 549 Jesus Christ supporting the Cross, and standing on the Devil,—Saint Jerome and another Saint at Devotion, after P. Galle, *very fine*
 1 8 - 550 Twelve pieces, Saint Francis de Paula,—Saint Epiphanius,—Beatus,—Philip Neri, —Francis Xaverius, &c. *very fine*
 1 17 - 551 The Life of Saint Ignatius Loyola, 13 pieces with the title, *extra fine*
 10 - 552 Four, Saints Gregory, Augustin, Jerome, &c. after Martin de Vos, *folio size*
 12 6 553 Saint Augustin and Saint Jerome, different from the last, and 2 prints, containing groups of three Apostles in each
 15 - 554 Fourteen pieces, Saint George in Armour, *capital*,—Saints John, Lawrence, Bridget, &c. *fine*

- 555 Five drawings, a design for a frontispiece, representing the Interior of a Choir, the foreground in the center occupied by a large tablet, supported by the Virgin and a Saint in a pontifical habit—a Nobleman in conversation with three Jesuits, and other persons—Saint Francis receiving the Stigmatics—a Saint at Devotion, and a Saint at full length, with fleurs de lis on his under garment, and swine near his person, *very beautiful* 10 —
- 556 Seventeen various, of Saints, Madonnas, &c. 11 —
- 557 Ten, chiefly of Madonnas, *some of them curious compositions, and finely engraved* 17 —
- 558 Five pieces, the Virgin appearing to Saint Francisca Romana—Saint Roche on his knees before the Virgin—the Transfiguration of Christ before Saints Peter and Paul—a Magdalen at Devotion, and the Holy Family in a room—the *compositions of these pieces are throughout most lovely, the execution inimitably fine, and the impressions are extra brilliant* 12 —
- 559 Nine pieces, the Virgin with the Infant, different designs, with three pieces, of Mary supporting the dead Body of Jesus, *highly beautiful* 156
- 560 Seven pieces, the Angel Gabriel—the Virgin, and the Annunciation of the Virgin—one on a large scale, surrounded with Adam and Eve, and portraits of the Prophets at top and beneath, after John Verheyden, *extra fine* 14 —
- 561 Thirteen pieces, Jesus Christ, the Virgin, and the Holy Family, different designs, some of them of exquisite beauty 19 —
- 562 A Holy Family, after Dennis Calvaert—the Madonna with the Infant, and a ditto, sitting in a Garden of Flowers, *fine* 14 —
- 563 The Virgin giving the Breast to the Infant Jesus, she is seated on a crescent, her head emitting an extensive illuminated glory, *large folio; and a beautiful proof of that part of the print containing the Virgin's head, &c. very curious* 13 —
- 564 The Life of the Virgin, in 8 pieces, with compartments containing or exhibiting the most remarkable events of her life, *elegant designs and of extraordinary brilliancy* 19 —
- 565 Twenty-four pieces, the Life of the Virgin, *very fine* 19 —
- 566 Thirteen pieces, representing the Infantile Occupations of Jesus Christ, *curious designs and very fine* 19 —
- 567 Thirteen pieces relative to the History of Jesus Christ, with a variation, *very fine* 14 —
- 568 Fifteen ditto 13 —
- 569 Twelve ditto of Crucifixions, &c. 116 —
- 570 Nine pieces, Emblems of Christ in different Hearts, and 6 pieces, the Triumph of Death, &c. 15 —
- 571 The Shepherd's Offering, and the Wise Men's Offering, designed and engraved by Anthony, *oblong folio*—Christ at Supper and discoursing with the Pharisees, and an emblem of Innocence, encompassed by Allegories, after F. Pourbus 15 —

- 15 6 572 Eight pieces, chiefly Crucifixions, *very fine*
 16 - 573 Ten ditto, *some very curious*
 1 6 - 574 Five ditto, *highly beautiful*
 1 17 - 575 Eleven ditto and other compositions from scripture
 1 11 - 576 Twelve ditto, the Martyrdom of Jesus Christ, the set, *very fine*
 15 - 577 The large Ecce Homo, *very fine*, and 9 other pieces of the
 Suffering of Christ
 19 578 Five pieces of a large size, the Flagellation of Christ in the
 Presence of a Multitude of Spectators, designed and en-
 graved by A. Wierix—Christ dead, with Mary, St. John,
 Elizabeth, &c. weeping over the Body, after John De Ma-
 buse, and 2 pieces of the Entombing of Christ, after Otho
 Venius, Martin De Vos, &c.
 1 4 - 579 Five pieces, representing the Impression of Christ's Face on
 St. Veronica's Handkerchief, *extra fine*
 1 2 - 580 Four pieces, chiefly of Magdalens and Female Saints of a large
 size, capital
 10 6 581 Eight pieces, Christ's Passion, *very small, within curious or-
 namental flourishes formed with sentences of writing*
 19 - 582 The Passion of Christ, in 18 pieces, *fine*
 3 4 - 583 The Passion of Christ, in 18 pieces, of a larger size, with
 borders enriched with a representation of different species
 of flowers, fruits, birds, animals, fishes, shells, &c. from
 the designs of Martin De Vos, 16 of them engraved by
 Anthony, 1 by Jerome, and the other by Crispin Pass, *extra
 fine and rare*
 1 19 - 584 Three impressions of Adam and Eve, copied from Albert
 Durer's print, by John Wierix at the age of sixteen, 1 of
 them by another artist
 1 - 585 Twenty pieces, the Creation, by ditto, *extra fine*
 14 - 586 Eight, the Cardinal Virtues, from the designs of Stradanus, by
 Jerome Wierix, *fine*
 1 1 - 587 Eight, the Mortal Sins, from the Designs of Philip Galle, by
 ditto, *brilliant*
 1 1 - 588 Nine pieces, Venus, &c. and others humorous
 1 9 589 The Armed Night on Horseback, done by Wierix at the age of
 fifteen, and 2 impressions of the Melancholy, copied after
 Albert Durer, by John, 1602, *extra fine*
 19 590 Nine various pieces, copied from Albert Durer's works at the
 age of twelve years, and from that to his sixteenth year,
 by Jerome Wierix, *fine and curious*
 12 6 591 Six prints of celebrated Horses, from the designs of Stradanus,
fine

PUPILS OF WIERIX.

- 3 6 592 Portrait of Isabella Clara Eugenia and Alexander Bertius, both
 by C. Malleray, *rare*
 0 593 Fifteen pieces, the Mystery of the Rosary, &c. by ditto

594 Portrait of Ferdinand, Archbishop of Cologne—Ditto of John Wamesius, and 5 of Female Saints, by John Valdor, *scarce* 116

595 Nine of Magdalens and Female Saints, Michael Snyders excudit, *brilliant* 116

Martin Zagel, flourished at Munich, Anno 1500.

596 Two pieces, St. Christopher fording a River, bearing the Infant Christ on his Shoulders; and a composition, usually called the Martyrdom of St. Sebastian. 3 5 —

The subject is thus elucidated—

A dead Monarch is seen bound to a tree, with two darts in his breast; we may suppose, that he had directed by his will, or that it was the custom of the nation, that the sons of the deceased monarch, if more than one, do assemble on the occasion, and to evince their skill, aim an arrow at his heart, and he who strikes it, is proclaimed the successor to the throne—In this piece there is represented three sons, of which the two elder have discharged their darts, and have lodged them in the body, but not in the heart; the third and youngest son, whose turn it is to take his aim, is represented as having thrown down his bow and broke his arrow, and is seen on his knee supplicating the chief officer, or addressing him on the occasion of his refusal: the chief officer, who is attended by his retinue, is ordering the crown to be conferred on the youngest son, as a reward for the filial affection shewn by him towards his parent—fine and rare

597 Herodias with the Head of St. John, and a Madona with the Infant, seated near a fountain, in a rich landscape, *fine and very rare* 3 10 —

598 A box portfolio 14 —

599 A ditto 1 — —

252, —, — 600 STRUTT'S DICTIONARY OF ENGRAVERS—illustrated by upwards of four thousand select Specimens by the different engravers therein mentioned, arranged in chronological order, forming twenty-four volumes, on Whatman's imperial folio wove paper. Throughout the work are many choice, rare and curious examples, and it altogether forms a capital cabinet of art, worthy of every addition and improvement that can be introduced to adorn and embellish it.—The present construction of the book, and the method of arrangement, admits of its being increased to any extent. *Such a work affords to the amateur a comprehensive and a judicious knowledge of the works of the artists; and a never failing source of amusement and pleasure to the mind.*

The volumes are numbered on the back, and imply what period each contains; the work is formed into periods in the following order.

- 1st volume contains all the Introductory Chapters, and the period from the commencement of the Art of Engraving down to the year 1500.
- 2d vol. contains the Works of those who flourished generally during the years from 1500 to 1520.
- 3d ditto, from 1520 to 1540.
- 4th ditto, from 1540 to 1560.
- 5th ditto, from 1560 to 1580.
- 6th ditto, from 1580 to 1600.
- 7th and 8th ditto, from 1600 to 1620.
- 9th and 10th ditto, from 1620 to 1640.
- 11th and 12th ditto, from 1640 to 1660.
- 13th and 14th ditto, from 1660 to 1680.
- 15th and 16th ditto, from 1680 to 1700.
- 17th and 18th ditto, from 1700 to 1720.
- 19th and 20th ditto, from 1720 to 1740.
- 21st and 22d ditto, from 1740 to 1760.
- 23d and 24th ditto, from 1760 to 1780.

Each of the periods are alphabetically arranged, by which any article can be instantly found.

End of the Fifth Day's Sale.

SIXTH DAY's SALE,

TUESDAY, the 13th of FEBRUARY, 1810.

CONTINUATION OF THE WORKS OF THE MOST EMINENT DUTCH AND GERMAN ENGRAVERS, OF THE SIXTEENTH, SEVENTEENTH, AND EIGHTEENTH CENTURIES.

HENDRICK BARY, *born in Holland about the year 1626*—He engraved several fine productions, in a style similar to that adopted by Cornelius Visscher.

LOT 601 **F**IVE, portraits of Fred. Adriaensz, a Geographer—J. D. Brower—Arnold Geesteranus—M. Van Gerwer, &c. *very fine*

602 La Duchesse de la Valliere, *brilliant*

JOHAN FREDERIC BAUSE, *born at Halle, in Saxony, 1738, and established at Leipsic, 1767*—This artist ranks among the engravers of the highest eminence for his professional skill.—He engraved in the manner of Wille, of whom it is possible he might have received some instruction.—He also etched in a spirited style, a variety of productions, some of which are heightened in aquatinta.

603 Portraits of Gustavius Adolphus, King of Sweden, and Frederic II. King of Prussia

604 Ditto of Frederic Augustus, Elector of Saxony—Solomon Gessner, and H. G. Koch

605 Ditto of I. F. W. Jerusalem—John Thomas Richter—Moses Mendelssohn, and John George Sulzer

606 The Smiling Girl, after Sir J. Reynolds, *proof*

CORNELIUS BLOEMART, *born at Utrecht, 1603*—He was the third son of Abm. Bloemart, and from his father he learnt the elements of design and painting, which he afterwards declined, to follow more assiduously the art of engraving.—This he derived under the tuition of Crispin Pass.—He engraved a considerable number of prints from his father's designs, and of many other masters. He handled the burin with uncommon ability, and his works are highly beautiful, owing to the charming tone of colour, which he by his art could so skilfully express.

607 Two different prints of Madonas, after A. Bloemart—a Bagpiper, after ditto, *most brilliant*, and a Peasant, after G. Honthorst

608 Three, of Madonas, after Luca Cangiagio—Saint Luke, and Ciro Ferri, and a Crucifixion, after Annibal Carracci, *fine*

H

7

10

13 -

9 6

7 -

19 -

11 -

13 6

MICHAEL LE BLOND, *born at Frankfort, about the year 1600*—By profession a goldsmith, and an engraver of arms, grotesque decorations and fanciful designs of goldsmiths work, of which he performed a considerable number in imitation of De Bry.—He came into England in the reign of Charles I. in the quality of ambassador from Sweden.—His brother Christopher also appears to have been here, as there are several frontispieces to English books, engraved by his hand.

- 15 6 609 Portrait of Robert Burton, in the frontispiece to his *Anatomy of Melancholy*, and 10 other productions, by C. Le Blon
 1 5 - 610 Two Plateaus and a variety of ornaments, by M. Le Blon
 16 - 611 Twenty-eight, of Arms, frontispieces and ornaments, by ditto
 6 6 612 Portraits, of Maria Eleonora, Queen of Sweden, and Cath. de Boulainvilliers de Courtenai, &c. Jean Le Blond excudit, *very beautiful*

ABRAHAM BLOOTELING, *born at Amsterdam, 1634*—An artist of universal celebrity.—He etched, engraved, and was also among the earliest practisers in mezzotinto; he produced a vast variety of prints of uncommon excellence in all these branches.—The following specimens exhibit his great talents, and at once proclaim him equal in ability to any engraver of his time.

PORTRAITS.

- 16 - 613 John Henry Thim—Flinck, the Painter—Gerrard Hulft—Everhard Borneus—John Visscher, and Cocceius, *all very fine, the last a beautiful proof before any letters*
 9 614 T. H. de Fries, and Egbert Meesz Kortenaer, Admirals, *two capital productions, very fine*
 1 1 - 615 Petrus Schout—J. U. D. Canonicus Utraject, &c. on horseback, *a beautiful print, extra fine*
 19 616 Six etchings of views in the Environs of Amsterdam, and 2 views of the Jews Burial Ground, all after Ruysdael
 1 11 6 617 A set of Lions in four pieces, after Rubens, *very fine*

BOETIUS ADAMS and SCHELTIVS ADAMS a BOLSWERT, brothers, *born at Bolswert in Friseland, about the years 1580 to 1586*—Boetius was the elder of the two brothers, and was highly eminent for professional talents; but of Scheltius it may be said, that he ranks among the most scientific and able engravers that ever existed, whether in portrait, history, or landscape, he stands pre-eminently great. Nothing is so adequate to display his powerful genius, more than his very extraordinary productions after Rubens, Jordaens, and Van Dyck; they stand in equal competition with the pictures of those great masters. In them we find the character, expression, animation, touch, effect, and every essential quality reproduced in all their original grandeur. *The following pieces exhibit some of the most capital of his productions, and are remarkably fine as to impression.*

- 11 - 618 Portrait of William Lewis, Count Nassau, in armour, by Boetius Bolswert
 17 - 619 A Holy Family, after A. Bloemart, and the Meeting of Jacob and Esau, after Giles Conixloo, by ditto, *very fine*

PRINTS, AFTER VANDYKE, BY S. BOLSWERT

620	The Dead Body of Christ on the Lap of his Mother	10 -
621	The Holy Family with a group of Cherubs Dancing	14 -
622	A Drunken Silenus, supported by Bacchants, two impressions, with the addresses of C. Galle and N. Lauwers	12 -
623	The large Crucifixion, without the dedication and with the Hand of Joseph on the Virgin	3 14 -
624	The same print, before the Hand was introduced and with the dedication, <i>first state, very fine</i>	3 -
625	Jesus Christ on the Cross, after Jordaens, with the address of Blooteling	1 17
626	Another impression of the same, previous to the address of Blooteling, <i>extra fine</i>	2 -
627	The Family Concert, after Jordaens	17 -

PRINTS AFTER RUBENS.

628	Portraits of Ignatius Loyola and Saint Franciscus Xaverius at Devotion, <i>whole lengths</i>	13
629	Nine portraits of different Saints, <i>fine</i>	15
630	Seven compositions of the Virgin, <i>very beautiful</i>	17
631	Five ditto, <i>ditto</i>	16
632	Seven of Female Saints, Mary Magdalen, &c. <i>ditto</i>	15
633	Five, the Infant Christ, St. John, &c. <i>ditto</i>	17
634	Three pieces, the Annunciation, a Holy Family and Christ expiring on the Cross, <i>G. Hendrix. exc.</i>	19
635	The Holy Family returning into Egypt, <i>G. Hendrix, ex.</i> and Christ appearing to Mary, <i>Vanden Enden, ex.</i>	13
636	The Head of Saint John presented to Herod, <i>a reverse</i> , and a copy of the same, by Ragot, <i>G. Hendrix, ex.</i>	14
637	The Elevation of the Brazen Serpent, <i>capital, Gasper Hubert ex.</i>	1 1 -
638	The Conversion of St Paul, <i>ditto, S. Bolswert ex.</i>	17
639	The Trinity, or Christ dead supported by the Deity, on <i>satin, extra fine, G. Hendrix, ex.</i>	2 12 6
640	The Destruction of Idolatry, on two sheets, <i>N. Lauwers, exc.</i>	} 2 9 -
641	The Triumph of the Church, on two sheets, <i>ditto exc.</i>	
642	The Four Evangelists and the Fathers of the Church, two pieces, <i>N. Lauwers, exc. extra fine</i>	2 -
643	Nymphs returned from a Chase, with Satyrs carrying Fruit, and Twelve of the smaller set of <i>landscapes, fine old impressions, G. Hendrix, exc.</i>	1 7 -
644	A large landscape with Haymakers and two Figures carrying Vegetables and Grass, <i>G. Hendrix, exc. brilliant</i>	1 2
645	The Grand Lion Hunt, <i>first impression, S. Bolswert, exc. most capital</i>	3 9
646	The Twelve Apostles, after G. Seghers, <i>Vanden Enden, exc a choice set</i>	1 6 -

- 1 3 647 Portraits of John and Cornelius De Wit, with view of the Massacre of ditto, by Gaspar Bouttats—portrait of G. Huymans, by P. Bouttats, jun.—a representation, in divisions, of a Man being changed into a Dog, *with account beneath, very curious*, by F. Bouttats, and the portrait of the Emperor Leopold, by J. BROUWER, *fine*
- 1 7 648 Frederic Henry Prince of Orange, in a Triumphant Car, attended by the Cardinal Virtues, finely engraved, by VAN BREMDEN, after A. Vandervenne, *brilliant*
- 3 6 649 The Elephant, after JEROME BOSCHE, a grand composition, combining several singular Allegories, *H. Cock, excu. most curious and rare*
- 2 6 650 A Village Festival, abounding with figures, practising different diversions, after P. BREUGHEL, *H. Cock, excu. fine and rare*

NICHOLAS DE BRUYN, *born at Antwerp in 1570*—Designed and engraved a number of prints, which bear some resemblance to the works of Lucas Van Leyden, in point of art, composition and the singular costume with which he has clothed his figures. He seems to have possessed a very inventive fancy in his designs of dress. His productions are on a grand scale; his designs singular and entertaining, and generally abound with figures.

Prints from his own Designs.

- 1 3 651 The Vision of Ezekiel, of the Resurrection of the Dead, and the Ascension of Christ
- 1 1 — 652 The Israelites dancing with the Daughters of Moab, and the Prediction of St. Paul
- 1 4 — 653 The Passion of Christ, in 12 pieces
- 11 654 A set of groups of Birds, in 12 pieces
- 12 655 The Golden Age, after Bloemart—a landscape, after Breughel, and the Judgment of Midas, after Coninxloo
- 12 6 656 St. John Preaching, after Lucas Van Leyden, and a Convivial Party, after Martin de Vos

JACQUES DE BYE, *born at Antwerp, 1581.*

- 17 657 Twelve portraits of the Family Genealogy of the House of Croy, 8 of them proofs, *with the names and titles in manuscript*
-
- 2 11 658 The set of Apostles, in 14 pieces, after Van Dyck, by CAUKERCKEN, *extra fine*
- 0 659 Portrait of Oliverius Florenti Waterloop, a Jesuit, in a curious emblematical frontispiece, by CAUKERCKEN—a proof of the same, and three fine portraits, by PETER CLOUWET, *namely*, Michael Boudewyns, a Professor of Anatomy, Francis Godinius, a Poet, and a Dutch Admiral, *no name*

RICHARD COLLIN, *born at Luxembourg, 1626.*

- 660 Portraits of Eugenius Alexander, Princeps de la Tour et de Tassis, &c. and 2 prints of Nuns, *very fine* 7 6
- 661 Twelve various, by ADRIAN and JOHN COLLAERT 10 —
- 662 The Fishes of the Sea, represented in 24 pieces, by ditto 7 1 —
- 663 Groups of different Birds, in 18 pieces, by ditto 1 9 —
- 664 The set of Seasons, encompassed with borders of Fruit, Flowers, Vegetables, &c. *extra fine* 14 —
- 665 Eighteen pieces, Passages from Scripture, encompassed with similar borders, *beautiful and curious productions, brilliant* 2 —

CORNELIUS VAN DALEN, *born at Antwerp, about the year 1626*

—He received his instructions under Cornelius Visscher, and became an engraver of distinguished abilities; his powers with the instrument were such, that he would readily imitate any of the leading artists of his time. He occasionally worked in the different styles of Goltzius, Bolswert, Blooteling, Visscher, Vosterman, &c. and has produced prints of extraordinary excellence.

- 666 Portraits of Charles I. on horseback, with a view of Edinburgh, and two different prints of Prince Maurice 1 —
- 667 Charles II. in Armour, *impression before the crown was introduced on the table*, E. R. Vason *p. fine and rare* 1 12 —
- 668 Henry Duke of Gloucester, in Armour, S. Luttichuys, *p. extra fine* 1 19 —
- 669 Francis Deleboe Sylvius—Anna Maria Schurman, and three other portraits of the same Lady 14 6
- 670 The Fathers of the Church, after Rubens, *extra fine* 14 —

WILLIAM JAMES DELFFT, *born at Delft, 1580*—A celebrated painter, and an engraver of uncommon talents. His productions chiefly consist of portraits from the pictures of Mirevelt his father-in-law, which possess extraordinary excellence and infinite execution. They shew with what admirable skill and dexterity he handled the burin, and the beautiful effect that predominates throughout his works, render them master-pieces of art. The following collection are of the most brilliant cast as to impression.

- 671 Amelia Princess of Orange, Mirevelt, *p.*—Amelia, de Solms, Princess of Orange, *idem. p. in rich and elegant habits* 1 3 —
- 672 Philip William, Prince of Orange—Frederic Henry, Prince of Orange, and Maurice, Prince of Orange, all after Mirevelt 15 6
- 673 Maurice, Prince of Orange, *three-quarter length, proof before any inscription* 7 17 6
- 674 Frederic Henry, Prince of Orange, *companion to the last, in the same beautiful state* 1 5 —
- 675 William Prince of Orange, seated in a chair, Vande Venne, *p. very fine* 1 5 —
- 676 Earnest Casimir, Wm. Lewis, and Maurice, Counts of Nassau after Mirevelt 15 6

- 10 6 677 Wm. Count of Nassau, and a beautiful proof of the same before any inscription, Mireveldt p.
- 15 - 678 Frederic Henry, and Charles Lewis, Counts Palatine, idem. p.
- 13 679 Wolfgang Wm. Count Palatine, Sophia Duchess of Brunswick, and Catherine Countess of Culemborch, all after Mireveldt
- 1 2 - 680 Gustavus Adolphus, King of Sweden, *brilliant*
- 9 681 Henry Comes de Bergh, Gaspar Comes de Coligny, *ditto*
- 13 682 Axelius Oxenstern, Liber Baroni, &c. Henrico Matthæo Comiti a Tursi, &c. and one other, *an unfinished proof*
- 7 6 683 Johannes Battenfeldt, Wm. a Blois, Johan Buyesius, and Arnold Cornely
- 2 14 - 684 Sir Dudley Carleton, and Antonius de Dominis, *both extra fine and scarce*
- 1 1 - 685 Johan Ducherus, Simon Episcopus, Johan Fontanius, Lubert Gerritz, and Hugo Grotius, *ditto*
- 19 686 Festus Hommius, and Constantine Huygens, *ditto*
- 13 687 Rumoldus Hogerbeets, two prints, Johan Hochedeus, Bonifacius Junius, and Philip Lansbergius
- 12 6 688 Henry and Anthony Vander Linden, Cornelius Liens, Abraham Vander Meer, and Peter Moreus
- 1 1 - 689 Joseph del Medico Cretensis, &c. Johan Meander, Philoso. Anna Monachia, and Maria Strick, *the two last beautiful proofs and exquisite productions*
- 15 690 Johan ab Odenbarneveldt eqes, Johan Polyander, and Edward Poppius, all after Mireveldt, *fine*
- 17 6 691 Peter Plancius, two different prints, Hans de Ries, Jeme Jacobs de Ringh, and Jacobus Roelans, *capital*
- 15 - 692 Rippertus Sixtus, eccles.—Felix a Sambix, Johan Stalpard, Jacob Trigland, and Herboldus Tombergius, two impressions, *one a proof*
- 0 6 693 Johan Wtenbogardus of Utrecht, *two different prints*, Adolphus Visscher, and Michael Waltherus, *very fine*
- 4 - - 694 *The Princes of the Houses of Orange and Nassau, in one general group on horseback, Adrian Vande Venne p. a grand production and uncommonly brilliant*

JACOB FALCK, *born at Dantzic in 1629.*—He went to Paris, and received his instructions from F. Chauveau, after which he passed some time in Holland, Sweden and Denmark, and established himself at his native place. He possessed a considerable share of ability in his profession as an engraver, which his productions readily evince, and to approach to comparisons, his works resemble those of our English artist Faithorne, more than any other engraver then extant; there appears a close similarity in their manner of handling the burin, and a similar effect and execution is equally predominant in their productions.

- 5 695 Four portraits of illustrious men of Poland, Peter Gembicki—Bishop of Cracow, &c. after Danckers and D. Schultz

- 696 Three ditto, Constantius Ferberus—Axelio Lillio Baroni in Kydes, &c. and Count Hammerstein 76
 697 St. John preaching in the Wilderness, *his most esteemed production*, A. Bloemart p. *very fine* 1

- 698 A Shepherd, after Spagnoletto, by SIMON FOKKE, and the figure of Christ, after Bellino, by JACOB FOLKEMA, from the Dresden gallery, *fine* 9

SEBASTIAN FURCK, *flourished at Frankfort, 1640.*

- 699 Six portraits of celebrated characters at Frankfort 7
 700 Axelius Oxenstern—Johan Faulhaber an Architect, and 2 impressions of Matthew Merian, an engraver, one *an unfinished proof* 116

PHILIP GALLE, *born at Haerlem in 1537*, afterwards established at Antwerp, where he, in conjunction with his sons Theodore and Cornelius, carried on a considerable commerce in prints—Philip was a designer and engraver of eminence, as was Theodore also; but Cornelius was an artist of very considerable abilities, and Cornelius the son of Cornelius, was equally as distinguished by his professional skill; but their works are not readily subdivided, for want of the distinction of the word *jun.* being added to the name, and their execution or method of working being very similar, the family altogether form a conspicuous figure in the annals of the art, as their productions are numerous and many of them very excellent.

- 701 Eight fine portraits of Jesuits—Ignatius Loyola—F. Xaverius, &c. by P. Galle *not found*
 702 The Tables of Cebes, or the Picture of Human Life, a curious design, F. Floris pinx. P. Galle sculp. *proof before the inscriptions on the tablets* 11
 703 Twelve emblems, explaining the Occasion of Time, by T. Galle, *curious* 19 +
 704 Thirteen various, by Theodore and Cornelius Galle 9
 705 The Death of Seneca—St. Francis, and the Dead Body of Christ on the Lap of the Virgin, all after Rubens, *fine* 11
 706 The Infant Christ, and St. John with a Lamb—Philomela thrusting the Head of Itylus to Tereus, both after Rubens, *fine* 17

JACQUES DE GHEYN, *born at Antwerp, 1565.*—He learned the art of engraving in the school of Goltzius, and he distinguished himself highly by his professional talents, he also designed, and was a painter of eminence both in miniature and on a grand scale.

- 707 Portrait of De Gheyn—Ditto of Tycho Brahe, 2 impressions, *with and without the address* of Marco Sadeler, and 3 others, *fine* 106
 708 A different head of Tycho Brahe, with cap and feather—Ditto of Ludolf Van Collen—Caroli Clusius—Henry IV. of France, and two others, *fine* 106

- 1 3 - 709 *Philip de Marnix, Seign. du Mont, and Hugo Grotius when a youth, exquisite specimens of art and extra fine*
- 2 4 710 *The Tribes of Israel, in 12 pieces, brilliant*
- 16 711 Christ feeding the Multitude, A. Bloemart, invt.—the Empire of Neptune, a circular design, *very curious*—Wm. Teirho invt.—a Madona, after Goltzius—a Magdalen—2 small heads in circles, and the Humble Couple, *an etching*
- 10 - 712 The Penitents, in 6 pieces, K. Van Mandere invt.
- 6 713 The Assembly of the Gods, C. Van den Broeck p.
- 7 714 The Prodigal, or the Scene of Voluptuousness, K. Van Mandere invt.
- 11 715 The Incantation, *a capital production*, J. De Gheyn invt.

HENRY GOLTZIUS, born 1558, at Mulbrecht in the Duchy of Juliers—He learnt the elements of painting from his father, and of engraving under Theodore Cuerenhert, a man of universal skill in a variety of the arts and sciences—Under such instruction, and with his own natural genius, Goltzius became an artist of extraordinary abilities—He possessed in the highest degree facility and power in handling the burin, and could introduce the most exquisite delicate execution, whereby some of his pieces are rendered excellent and beautiful almost without example—He could readily imitate the style of all the skilful engravers that had preceded him; add to these talents, he drew with uncommon freedom, designed, painted, and possessed a general knowledge of anatomy—The following collection consists of the greater part of his best productions, and the generality of them are particularly choice as to impression.

PORTRAITS.

- 9 - 716 Three of Henry Goltzius, by Suyderhoef, Boulonois, &c. and John Bol and T. Cuerenhert, by Goltzius
- 13 6 717 Christopher Plantin and Johan. Stradanus, *with proofs of each before any inscription, and two others, small ovals, rare and fine*
- 12 - 718 William Prince of Orange, *surrounded with emblems*—Caroline Bourbon, Consort of ditto, in a small oval, *very neat*, and Damoiselle Franchoyse Degmont, *two impressions, one before the name of Goltzius and the address of the publisher, fine and rare*
- 16 719 N. de la Faille, partly in armour, within an oval, surrounded with military trophies, and portrait of his Lady, with proof impressions of each before the inscriptions, *beautiful specimens of art, and very fine*
- 7 6 720 Gerard de Jode, Mathematicus—Johan Gols, Painter—Father of Henry Goltzius, and eight other portraits, *small ovals*
- 5 6 721 Nine portraits, in small ovals, without inscriptions, mostly without names—vide the article Goltzius in Bartsch, Nos. 163, 183, 186, 192, 194, 195, 200, 201, &c.
- 10 6 722 Five, Justus Lipsius—J. Niquet—Pierre Forest—Adrian Van Westcappelle, &c. *very fine*

723	Two of Nicholas de Daventer, Mathematician, different— Abraham Ortelius, <i>a small circle</i> , and two others, <i>extra fine</i>	10 6
724	Three different of Adrian Brederode—two ditto of Johan Baptista Houwaert, and Henry Rantzovi, Prince of Denmark, <i>curious and rare</i>	6 6
725	Catharine Decker, <i>an exquisite production, a reverse of the same, and a Lady, in a small oval, brilliant</i>	1 7 —
726	Julius Cæsar Scaliger and Joseph Scaliger, both <i>extra fine</i>	1 15 —
727	Johannes Zurenus, <i>three different impressions, one a brilliant proof, previous to any inscription</i>	9
728	Six various, chiefly proofs, before the names were introduced, <i>fine and rare</i>	10 —
729	The Son of Theodore Frizius mounting a Dog of the Newfoundland breed, usually called the Boy and Dog, <i>very rare and extra fine</i>	4 12 —
730	Three fine copies of the same, one by Crispin Pass	1 6 —

End of the Sixth Day's Sale.



SEVENTH DAY's SALE.

WEDNESDAY, 14th of FEBRUARY, 1810.

WORKS OF GOLTZIUS CONTINUED.

LOT	SIX of Persons in Military Habits, some bearing ensigns	6 6
731	Two ditto, one representing Johan Casimir, Count Palatine, and three others whole lengths of Gentlemen holding flowers, <i>fine and rare</i>	12 —
732	Four etchings of heads, two pieces in clair obscure, and a capital wood cut, by Van Sichem, after Goltzius	5
733	Four pieces in clair obscure, the Incantation—Pluto—Venus in the Car of Neptune, and a head	5
734		

HISTORICAL.

735	Thirty-five chiefly of Christ's Passion, Emblems, &c. <i>his early performances</i>	10 6
-----	-------------------------------------------------------------------------------------	------

- 5 6 736 The Shepherds' Offering—Paul casteth the Viper into the Fire, and the Last Supper, *a proof*
 7 6 737 Joseph and Mary shewing the Infant to two Shepherds, *with a curious proof, previous to the Infant being introduced and the back ground etched in, extra fine and rare*
 11 - 738 Three different prints of Holy Families, two of them after B. Spranger—a Madona, with the Infant Christ and St. John; and Judith with the Head of Holofernes, *all fine*
 10 6 739 The Dead Body of Christ on the Lap of the Virgin—the Crucifixion, a circle, the subject is merely etched in, except the figure in the foreground, which is partially finished—Two sketches of heads in a square plate, and a whole length figure, apparently one of the Cardinal Virtues, unfinished, with the corners of the plate reangled, *very rare*
 1 11 6 740 *The Passion of Christ in 12 pieces, capital*
 2 3 - 741 *The Apostles, in 14 pieces, most brilliant*
 12 - 742 Saints Peter and Paul, at whole length—the Emblem of Vanity—the Temptation of St. Anthony, in the manner of Lucas Van Leyden, and a Man conversing with a Woman, in the manner of John Vande Velde, *fine and rare*
 10 6 743 The Murder of the Innocents, a grand production, but unfinished, I. C. Vischer, exc. *extra fine*
 15 - 744 The same print, previous to the address of Visscher, *extra rare*
 10 6 745 Perseus and Andromeda, two different prints of, and 6 others
 10 - 746 Sextus committing Violence on Lucretia—the Death of Lucretia—the Emblem of Prodigality, or the Chace for Gold—and the Triumph of War, first impression, before the words Currus Belli. &c. *on the top of the plate*
 1 1 - 747 Venus and Cupid, within a circle, also a curious proof of the same, prior to the inscription, and Venus and Cupid in a small oval, *extra fine and very rare*
 14 6 748 Venus on the Bed of Mars—two Allegories of Rome, &c. and the back view of Hercules
 1 6 - 749 The large muscular figure of Hercules, *most brilliant*
 7 6 750 The Dragon devouring the Companions of Cadmus, C. Cornelitz pinx. *fine*
 10 6 751 Minerva, Venus and Juno, 3 pieces, *fine*
 9 752 Diligence, Patience and Science, *extra fine*
 1 2 - 753 The Muses, nine pieces, and proofs of Terpsichore and Erato, *a superb set*
 17 6 754 Apollo playing on a Violin, before Tmolus and the Muses, to convince them of his superior musical powers to Pan, whom Midas had proclaimed more skilful, and for which assertion Apollo has transformed the Ears of Midas into those of an Ass, brilliant
 6 6 755 The Grand Venetian Assembly of Persons of State and Quality, after T. Bernhard

- 756 Bacchus, Ceres and Venus, 3 pieces, after C. Cornelis *fine* 1 3
 757 The Overthrow of Tantalus, Icarus, Phaeton and Ixion, in 4 circles, after ditto, *of extraordinary brilliancy* 1 5
 758 The set of Grecian Deities, in 8 pieces, namely, Jupiter, Neptune, Pluto, Vulcan, Apollo, Mercury, Bacchus and Saturn, painted in fresco, at Monte Cavallo, by Polydore Caldara, *equally fine* 1 1 —
 759 The Gods in Olympus, celebrating the Nuptials of Cupid and Psyche, after Sprangher, a grand production, *very fine* 15
 760 The Triumph of Galatea, after Raphael, *uncommonly fine* 10 6

HENRY GOUDT, *Count Palatine, born at Utrecht, Anno 1585*—
 In his youth, being greatly attached to the fine arts, he applied himself diligently in gaining instruction, and to perfect himself, he went to Rome, and there frequented the Academy.—At this place he met with Adam Elsheimer, an artist of exquisite talents, from whom he received some instruction in painting, and from his pieces he formed his model.—He engraved at Rome, seven pieces, from the pictures of Elsheimer; the profits of which he applied to obtain the release of his tutor, who was confined in prison for debt.—These pieces constitute the whole of his productions with the graver.—He returned to Utrecht, where his intellects became deranged, in consequence of a lady having given him a love philtre, to engross his affection towards her.—It is said, that he would discourse rationally on the fine arts, though lost in every other topic in conversation.

- 761 *His works compleat in seven pieces, a prime set, and the portrait of Elsheimer, by Hollar* 4 10 —

ELIAS HAINZLEMAN, *born at Augsburg, 1640.*

- 762 Seven fine portraits, Egidius Strauch—Marcus Huber—John Daniel Horstius—Samuel Schelguigius—Michael Molines—John Balt. Ritter, and Jean Baptiste Tavernier 11 6
 763 The three Embassadors from Siam to our Court, in the reign of Charles II. *very fine and rare* 1 15 —

 764 Two views of the Palace of Sir P. P. Rubens, at Antwerp, by Harrewyn, *fine* 14 —
 765 The Grand Procession at the Funeral of Wm. Lewis, Count Nassau, by P. HARLINGENSIS, with the names attached to each principal person 5 6
 766 Seven portraits, Ferdinand I. Emperor, &c. by Johan Vander Heyden, *fine* 5
 767 Bernard, Duke of Saxony and Cleves, on Horseback, an Army in the back ground, with a view on the Danube, from Passaw to Ingolstadt, *a capital production by ditto, extra fine* 4 —
 768 Portraits of Georgius, Cardinal of Radzivil and Bishop of Cracow, ditto of Frederick IV. Count Palatine, and Joan. Schweichardus, by John Hogenberg, *fine and rare* 7 —

- 10 b 769 Gerhardus Comes a Douhorff—Palatinus Pomerania, &c. in two different states, *curious*, Joannes Carolus Chodkiewicz, and other, Polish Generals—and William of Nassau, all by W. HONDIUS, *extra fine*
- 15 - 770 Uladislaus IV. King of Poland, on a most beautiful Charger, a grand Army in the back ground, by ditto, *a magnificent production*
- 5 - 771 Portraits of John and Cornelius de Wit, with a view of the massacre of their persons, and account beneath in French and Dutch, by R. de HOOGHE, *fine*

JAMES HOUBRAKEN, *born at Dordecht*, 1698—This celebrated engraver possessed a very considerable share of talents. His productions in general are finely engraved, but more particularly the faces and the naked parts of his figures, are finished with extraordinary delicacy and softness. His works consist chiefly of a very considerable quantity of portraits of celebrated personages, Flemish and English, many of which are highly excellent. Many of the following are choice specimens of his abilities.

- 7 b 772 Eleven portraits of the Orange Family, *one a proof*
- 7 - 773 Seven, Louis and Ferdinand, Dukes of Brunswick—Frederick III. King of Prussia—Louis XV. King of France—William III. King of England—William VIII. Landgrave of Hesse, and Sophia Dorothea of Brunswick Lunenbergh
- 17 b 774 Portrait of himself and thirteen other portraits of artists
- 6 b 775 Ditto of Jerome Van Alphen—J. Van Arxhouck—J. K. de Bruine, Comte de Buffon—J. and F. Burman and 2 others
- 7 - 776 Sir John Comyns—John Couck—F. Van Collen, and 7 others, *very fine*
- 6 b 777 William Van Eenhorn, C. F. Eversdyck, and five others
- 9 b 778 John Gotlieb Heineccius—Barthelemi d'Herbelot, two different of Corn. Houthoff—P. C. Hooft, with proof of ditto, and 4 others, *very fine*
- 6 { 779 Baron Van Imhoff—Gerard Kulencamp, Jan Kuiper, and three others, *ditto*
- 9 b { 780 Jacobus Kryss, a capital production, *and a proof of the same before any inscription*
- 7 781 Johan Lulofs—Peter Van Musschenbroek—David Millius—Jan de Munck, and 3 others, *capital*
- 16 { 782 Two different of Pascal Paoli—Adrian Pauw, *brilliant proof*, and four others
- 783 Peter Scriverius—Herman Schyn, and 5 others
- 784 Sir John Strange, *with a proof of ditto*—John Taylor, and five others, *very fine*
- 15 b { 785 Sebastian Vaillant—John Visscher—Dr. Warburton, and five others, *ditto*
- 786 Six of different Burgomasters, &c. *proofs*, and Daniel Barbaro, a Noble Venetian, after P. Veronese, *fine*

- 787 A Gallant and his Lass, after Troost, with a beautiful *proof of the same*, and the Sacrifice of Manoah, after Rembrandt, *fine* 13 -
- 788 The Infant Christ and St. John fondling a Lamb, and two impressions of a Drunken Silenus, one in *claire obscure*, by CHRISTOPHER JEGHER, after Rubens 5 6
- PETER DE JODE *the Elder, born at Antwerp, 1570, and PETER the Younger, born at the same place, 1606*—The elder received his instructions in the school of Goltzius, as most of his early pieces bear the trait of that master; but he afterwards adopted the various styles of Bolswert, Vosterman, Visscher, and others. Both father and son became very eminent in their profession, but more especially when they engraved from the pictures of Rubens and Vandyck, some of which bear an almost equal rank with the ablest efforts of their contemporaries.
- 789 Eleven portraits, P. Aretino—Carl. de Longueval—Baptista Guarinus, &c. 5
- 790 Jesus Christ and Nicodemus conversing, G. Segers, *pinx.*—St. Bonaventura receiving the Sacrament, and the Infant Christ with the Orb, the two last after Vandyck, *fine* 10
- 791 The Shepherds Offering, after Jordaens, *a beautiful production and extra fine* 1 2 -
- 792 A Man supporting an Owl, a Merry Girl behind him pointing to his Visage, in allusion to a comparison, after Jordaens, *capital* 13 6
- 793 Rinaldo and Armida, after Vandyck, and Venus on the Sea after Rubens, *fine* 14
- 794 Rinaldo and Armida, and the companion print, by Bailliu, *very fine* 1 3

LUCAS AND WOLFGANG KILIAN, *brothers, born at Augsbουργ, Lucas in 1579, and Wolfgang in 1581*—They were instructed in the art by Domenico Custos, and eventually became very skilful artists, especially in engraving of portraits, which in general possess an infinite share of excellence in the execution. The rich habits which adorn the persons, are represented with uncommon ability and effect. Exclusive of their own style, they occasionally worked in imitation of Goltzius and Sadeler.

The following productions by these artists are of the purest brilliancy as to impression.

- 795 Theophanuſ, Patriarch of Jerusalem, and seven others, Clerical Characters, *brilliant* 12
- 796 Jonas Umbach—David Steudlin, and 3 others, *ditto* 13
- 797 Jacob Fabricius, and 5 others, *capital* 0
- 798 Three different of Eustachius Woloweiz, Bishop of Vienna, and two others, *one a proof, all brilliant* 16
- 799 Daniel, Bishop of Brixen, and seven others, *ditto* 12 6
- 800 Martin Zobel, Councillor to the Landgrave of Hesse, *came to England, in 1622—See Finet, p. 115—and four others, extra fine* 16 -

- 16 b 801 Wenceslaus Comes de Wirbna—Frederic Duke of Wirtemberg, and four others, *two of them choice proofs*
- 15 - 802 George Frederic Comes de Hohenloh, Nich. Gebhartus, Magdalena Sybilla, Ele&toress of Saxony, *richly habited*, and two others, *beautiful specimens of art*
- 10 b 803 Agustus Dei Gratia Comes Palatine, and five others, *very beautiful*
- 16 - 804 Gustavus Horn, Nich. Christ. Radzivil, and two others in very rich dresses, *capital*
- 9 b 805 Ferdinand Matthiolus, and five others of Warriors, partly in Armour, *extra fine*
- 15 806 Maximilian, Count Palatine, with Elizabeth of Lorraine, two ovals supported by Honor and Virtue, in one plate, and *three others of extraordinary excellence, brilliant proofs*
- 7 807 Ferdinand, Emperor of Germany, Uladislaus, King of Poland, and two different of Gabriel Bethlen, Prince of Transylvania, *very fine*
- 19 808 Adam Comes in Kerbersdoff, Eques, &c. and Joachim Ernest Marchioni Brandenburg, both on horseback, with Armies in the back ground, *capital*
- 5 809 Anna Maria Baronissa a Gumpenberg, and five others of Ladies of Rank with their Arms above
- 3 810 Bonaventura Comes a Buquoy, Ernest Prince of Saxony, and five others, all by W. Kilian
- 7 b 811 Balthazar Prince of Falden, Cardinal Bellarmine, Jona Hillier, and two of Henry Webers, one laying in State, *very curious and fine*
- 9 b 812 Johan Wieselius an Optician, Benedict Winckler, and three others, by Bartholomew Kilian, *very fine*
- 7 b 813 Sebastian Schroder, and three others by ANDREW KHOL, *ditto*
- ADRIAN LOMMELIN, *born at Amiens, 1636.*
- 12 814 The Triumph of the Virgin, on two sheets after Rubens, a grand production, *extra fine*
- JEAN LOUYS, *born at Antwerp, 1600.*
- 0 815 Portraits of Philip IV. King of Spain, and of Elizabeth his Queen, *fine*
- 10 b 816 Louis the XIII King of France and Anne his Queen, *ditto*

JAMES MATHAM, *born at Harlem 1571, and THEODORE his son, born at the same place, about the year 1600*—The elder received instruction from Goltzius his father-in-law, under whom he made considerable progress—He afterwards went into Italy, where he engraved several productions from the works of eminent painters; he returned to his native place, and pursued his art with success—He worked in different manners, evincing considerable skill and dexterity in the handling of the burin—His Son Theodore learnt the rudiments of the art under his father, and gained further perfection in the School of Cornelius Bloemart—He distinguished himself by his bold, vigorous, and masterly execution, and by the beautiful harmony which we observe to predominate throughout his works—Both of these persons were also eminent Painters.

Works of J. Matham.

- | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| 817 Portrait of James Matham, painting the Virgin, a capital production, <i>extra fine</i> | 10 6 |
| 818 Portrait of ditto, by John Vande Velde, <i>two impressions with singular variations</i> , and ditto of Henry Goltzius | } 9 - |
| 819 Philip Winghio, <i>the Friend of Goltzius</i> , Pieter Bor an Historian, Renier Olivier, and T. Vande Velde, <i>all fine</i> | |
| 820 Adam and Eve, after Goltzius, Samson and Dalilah, after Rubens, and a Magdalen in imitation of etching, after Goltzius | 6 6 |
| 821 Two pieces, Holy Families, after Titian, the Flight into Egypt, after Sprangher, the Burial of Christ, <i>proof</i> , and Christ appearing to Mary Magdalen in the Garden, after Goltzius | 0 6 |
| 822 Four of Saints, Gregory, Jerome, Augustin, and Ambrose, after Arpinas, and Aaron, after K. Van Mander, <i>very fine</i> | 5 6 |
| 823 The Prodigal Son, in four pieces, after K. Van Mander, <i>curious designs and very fine</i> | 9 - |
| 824 Jesus Washing the Feet of the Disciples and the Marriage in Cana, both after Taddeo Zuccherro, <i>very fine</i> | 7 |
| 825 Three of Madonas, after A. Bloemart, Goltzius, &c. Corneliz—the Nativity and the Shepherds Offering, both after A. Bloemart, <i>fine</i> | 10 |
| 826 The Cardinal Virtues, in seven pieces, after Goltzius, <i>fine</i> | 12 6 |
| 827 Christ Praying in the Garden of Olives, after Taddeo Zuccherro, Christ Raising the Widow's Son, after F. Zuccherro, and the Burial of Christ, after Tintoret, <i>ditto</i> | 10 - |
| 828 The Crucifixion on a Tree of Thorns, with the Destruction of Jerusalem in the back ground, after Goltzius, and a curious enigmatical design, represented by a Jar of Flowers standing on a Pedestal, an Infant on one side of it, and Death on the other, after K. Van Mander | 11 |
| 829 The Adoration of the Shepherds, a grand composition, after Bloemart, <i>fine</i> | 9 6 |
| 830 The Wise Men's Offering, a grand composition, after F. Zuccherro, and the Ecce Homo, after Goltzius | 0 - |

- 10 831 The Marriage at Cana, *a capital production on two sheets*,
after Goltzius, *extra fine*
- 9 6 832 The Mortal Sins, in seven pieces, figures at whole length, after
Goltzius
- 7 6 833 The Seasons, in four pieces, circles, after Goltzius, *very fine*
- 16 - 834 Venus and Satyrs, after Rotenhamer, Jupiter and Europa, after
Goltzius, Danæ in the Golden Shower, after A. Bloemart, a
Landscape with a subject from Ovid introduced, after S.
Vrancx, Cupid Chastising Pan, after Arpinas, and the
Owl, inscribed Nosce Teipsum, *all fine*
- 1 17 - 835 The Fountain of Diana, or the Grand Entertainment, with the
diverting Pranks of the Strolling Tumblers, after S. Vrancx,
very fine
- 11 6 836 Diana and Nymphs Bathing, with the Transformation of Ac-
teon, after Paul Moreelse, *extra fine*
- 12 - 837 Apollo with the Muses on Mount Parnassus, after Raphael,
capital
- 1 17 - 838 Two prints of Whales stranded on the coast of Holland, in
1598 and 1601, *both very fine*

Works of THEODORE MATHAM.

- 5 839 Portraits of Charles Lewis, Count Palatine, and of Philip
William Count Palatine, *very fine*
- 6 6 840 Michael le Blon, Ambassador from Sweden—Jacobus Lawren-
tius, a Theologian—Gerrard Van Hooegeveen, Curator Urb.
Leyden—Julius Aysonius—Joan Leusden, and Gaspar Pfeif-
fer, *fine*
- 9 841 Timotheus de Sayer—Jodocus Larenus—Cornelius Hassæus—
John Nicholas Visscher, and Cornelius Simon Kluverius,
Ministers, *all fine*
- 5 6 842 Leonardus Marius Goezanus, *two different prints*, and John
Putkamer, *extra fine*
- 7 6 843 Andrew Vander Kruyssen—Cornelius Hoflandus, and 3 others,
ditto
- 1 1 - 844 Thomas Maurice, *proof before the name in the circle*, *extra
fine and rare*
- 7 6 845 Jacob Oleus—Martin Vander Velde—Henry Regius, and
Claudius Salmasia, *fine*
- 0 846 Cornelius de Wit, Admiral of Holland, and 4 others, *extra
fine*
- 0 6 847 Jacob, Baron de Wassenaer, and Gilles Valckenier, *capital*
- 1 5 } 848 Jacob Uligeri, Pastor of Amsterdam, and 2 others, *proofs pre-
vious to any inscription, very fine*
- 849 Winandus ab Heunback—Ducatus Clivensis et Comitatus Mar-
cani, &c. and a *capital proof of the same, previous to any
inscription*

- 850 John Banning Wuytiers, *a proof of the same, and 2 others, extra fine* 6 6

MATTHEW MERIAN, *born at Basle, 1593*—Celebrated, as having drawn, engraved, and published several volumes of views, of the most interesting places throughout Europe, and as having been the tutor of the accomplished artist, Wenceslaus Hollar.

- 851 *A most curious and highly interesting scene, representing a General Rejoicing in the Court, or Front of the magnificent Building, entitled, "LE MAISON DE VILLE DE PARIS," on the 1st of August, 1613. The whole is enriched with a bonfire, fireworks, firing of artillery, a singular procession marching round the fire, several spectators, and a general view of Paris on the other side the river Seyne, with description beneath in six columns, brilliant and extra rare* 5

- 852 Seven portraits, Ferd. Jos. de Croy, Duc D'Havre, &c.—Eugene de Berghes, Comte de Grimberghe—Octavius, Duc de Arembergh—Alexandre, Duc et Prince de Bournonville, &c. &c. by CORNELIUS MEYSSENS 5

JOHN MULLER, *born in Holland about the year 1570*—One of the disciples of Goltzius. He became a Designer and Engraver of distinguished eminence; his residence was at Antwerp; he handled the burin with amazing vigor and dexterity, and at times bordering to a degree of energetic exertion—Again some of his pieces are finished with a degree of delicateness in the execution. In the whole his works possess an ample share of merit, and some of his pieces may be ranked among the most effective and capital productions of the age.

- 853 Portraits of Joannis Neyen—Bartolomeus Sprangher—Everard Reidanus, and three others on a smaller scale, *neatly engraved and very fine* 10

- 854 Johannes Fontanus, *with a beautiful proof of the same previous to any inscription or back ground*, and Joannes Petri Swelingus, a celebrated Musician and Organist at Amsterdam, *and a proof of the same, extra fine* 13

- 855 Ambrose Spinola, three-quarter length, in armour, *a capital production*—Christian IV. of Denmark, *with a proof of the same*, and two prints of Albert Archduke of Austria, and Isabella Clara Eugenia, 4to. copied from the larger prints 14

- 856 Albert Archduke of Austria, and Isabella Clara Eugenia, sumptuously habited, from the paintings by Rubens, *exquisite productions and very fine* 14 6

- 857 Albert Archduke of Austria, *and a proof of the same, partially finished* 16

- 858 Two large heads of the Philosophers Harpocrates and Chilon of Spartan 5

- 859 The Days of the Creation, in 7 circles, with the title, from the designs of Goltzius, *fine* 5 7

- 9 6 860 Cain slaying his Brother Abel, after C. Cornelis, and Lot with his Daughters, *both extra fine*
- 1 2 - 861 The Adoration of the Shepherds, a singular and grand Production, Sprangher, pinx. *brilliant*
- 16 6 862 The Raising of Lazarus, A. Bloemart, pinx. *capital*
- 1 15 - 863 The Adoration of the Wise Men, after Sprangher, *an exquisite production, extra fine*
- 13 6 864 Mercury and Minerva, crowning a Figure with Bays, *and a proof of the same, unfinished, extra fine*
- 17 865 The Rape of the Sabines, in three pieces, after Adrian de Vries, *very fine*
- 10 6 866 The Dolphin bearing Arion the Lyric Poet on Shore—Cornelis, pinxit—the Statue of Minerva, *proof*, and Cleopatra, after Adrian de Vries, *fine*
- 15 6 867 Perseus armed by Minerva and Mercury—and Ceres with Bacchus, both after Sprangher, *fine*
- 9 6 868 Cupid contemplating on the Beauties of Psyche, who is asleep, Sprangher, pinx, *engraved in his bold style*
- 13 6 869 Bellona the Goddess of War sounding a Charge, a battle in the back ground—and the Apothesis of the Arts, two grand productions, after Sprangher, *fine*
- 10 6 870 Portrait of Louis Galloche, Peintre Ordinaire de Roy, by I. G. Muller—and ditto of Petrus Zurendonk—Johannes Vander Wayen and Kenrick Casimir, Van Nassau, Statholder and Captain General of Friesland, the 3 last by J. Munnickhuysen, *very fine*

PETRUS MYRIGINUS, *native of Holland, born about 1530, and flourished at Antwerp in 1560*—The works of this engraver are chiefly from the singular designs of Breughel and Jerome Bosche—These two artists, possessed the most whimsical, strange and extraordinary conceptions, and whatever subject served them for a composition, it was by them illustrated or enriched with all the imaginary powers of witchcraft, or heightened with all the capricious whimsicalities, that the mental faculty is capable of conceiving. These productions of their art and wit, seems to have afforded Myriginus much entertainment, and he has done ample justice to the pictures, by transmitting a faithful trait of these extreme ludicrous compositions—*The following curious productions are of great rarity.*

- 1 11 6 871 The Transfiguration, or the Ascension of Christ, Breughel, pinxit, *the most brilliant impression imaginable*
- 5 2 6 872 The Cardinal Virtues, in 7 pieces, abounding with figures, differently occupied, *extraordinary productions*, after Breughel, *a matchless set*
- 3 15 - 873 The Wise and Foolish Virgins, *very curious*—a wonderful display of juggling, tumbling, rope dancing; also individuals and monsters performing all sorts of positions and different tricks—and 2 other humorous pieces, called the Fat and Lean Kitchens, all after Breughel

- 874 The Four Seasons, Spring and Summer, after Breughel, Autumn and Winter, after Hans Bol, *extra fine* 2 - -
 875 The Alchemist, a curious composition, after Breughel, and another of the same, to shew the variation, or quality of impressions 2 2 -
 876 The Mountebank, or the Assembly of Cripples and Idiots, a diverting scene of extraordinary brilliancy 2 9 -

End of the Seventh Day's Sale.

EIGHTH DAY's SALE.

THURSDAY, the 15th of FEBRUARY, 1810.

MICHAEL NATALIS, born at Liege, about the year 1590.

- LOT
 877 TWO fine portraits, Maximilian Count Palatine—and the Emperor Leopold 7 6
 878 Four ditto, Samuel Theodosius de la Tour D'Auvergne, &c. 5 -
 879 A Holy family reposing, in a rich landscape, a capital production, after N. Poussin, *very fine* 19 -
 880 The Meeting of Abraham and Melchizedec, by PETER NEEFS, a grand composition, on 2 sheets, after Rubens, *fine* 17 6

CRISPIN PASSE, born at Armuyde in Zealand, about the year 1536

—The family of Passe form a conspicuous figure in the annals of the art of engraving—The amateur is well acquainted with the talents of these eminent proficient of their art; they signalized themselves more particularly by engraving in a neat, clear, effective and exquisite style, a number of estimable portraits of eminent and illustrious characters of the different courts of Europe, and also of persons signalized for their learning and other accomplishments.—Crispin with his three sons and daughter, Crispin, William, Simon, and Magdalen, all practised the art, and occasionally resided at Utrecht, Amsterdam, Cologne, Paris and London. *The following selection of their works are very choice as to the quality of the impression.*

- 881 Portraits of Petrus Henricus Fontium Comes Gubernator—Carolus Borbonius, Comes de Soissons—Adolphus Baro a Schwartzenberg, and a small oval, containing the portraits of Henry IV. of France and Mary his Queen, *the last by Simon Pass* 12 6

- 1 6 - 882 Louis XIII. attended by his Nobles, receiving a presentation copy of a book from an author, and a curious print representing Jan Van Weli being robbed and murdered by Jan de la Vinge and Jan Van Paris
- 7 6 883 Johan Sigismund, Marchio Brandenburg, &c. 2 different prints—Ferdinand II. Archbp. of Cologne, and Frederic IV. Prince Count Palatine, *capital*
- 11 - 884 Frederic, King of Bohemia—Ferdinand, Emperor of Germany, and Gabor Betlehem, King of Hungary, 3 ovals on 1 sheet, *ditto*
- 13 6 885 Prince John, Count Palatine—Ernest Casimir—Wm. Lewis—John Ernestus—John Lewis and Ludovicus Guntherus, Counts of Nassau, *in circles, brilliant*
- 6 6 886 William—Philip William, and Henry Frederic, Princes of Orange, *in circles, ditto*
- 14 { 887 Five others of the Nassau Family, in circles, namely, Lewis—Philip—John sen. and 2 of the same name, younger branches of the family
- 888 Magdalen Duchess of Juliers and Cleves—Jacobæ, Marchioness of Baden, and Florentinorem, Duchess of Lorraine, in rich habits
- 9 6 889 Isabella of Austria—Catharine of Bourbon, and Ann Duchess of Cleves, *brilliant*
- 5 - 890 Mathias Archduke of Austria—Charles III. Duke of Lorraine—Sigismund Prince of Transylvania—Mahomet II. Emperor of the Turks, and Anne Archduchess of Austria
- 9 891 Clement VIII. Pope—Paschal Ciconia Doge of Venice—Mahomet II. and Sigismund the Third King of Poland
- 15 6 892 Christopher Columbus—Americus Vesputis—Ferdinand Magellanus, and Renatus Laudonnius
- 14 - 893 Ambrose Spinola—Nicolaus Tribolœus de Perigny—Philip Prince and Count of Aremberg, and Gerard Baron of Schwartzenburg, *all capital examples of the artist*
- 5 894 Jacobus Edelheer—Joannes de Romiet—Petro Broede, and Viglio de Lummen, celebrated Counsellors of Antwerp, &c. *very fine*
- 10 6 895 Reinier ab Oldenbarnevelt, the Conspirator—Theodore de Zuken—R. D. Menon—Sieur de Charnizay, Escuyer du Roy, &c. and Roger de Bellegarde, Grand Escuyer de France, *extra fine*
- 11 896 Anthony de Pluvenel, Premier Escuyer du Roy, with a beautiful proof of the same—Wm. de Reide, Eques. Dom. de Woest Wesel Legioni, &c. and one other
- 10 897 Matthew Glandorp—Rumoldus Hogerbeets—Adolphus ab Wael—John de Ney and F. Adams, *Monks or Friars*; and Cornelius Joosten Glimmer, *brilliant*
- 15 898 Theodore Beza—Florentius Schoonovius—Arnold Buchelli—Isaac Killario—Hugo Donelli, and three others

- 899 Otho Heurnius—Jacob Gallus, a Neapolitan—Gasto Griæus—Gerard Hamel and Petrus Guenaut 4 -
- 900 Andrew Rivet, and two different prints of John Meursius, both by Simon Pass, *most brilliant* 1 - -
- 901 Matoaka, alias Rebecca, daughter to Prince Powhatan, and Wife of Mr. John Rolff, by Simon Pass, *extra fine and rare* 3 15 -
- 902 Fourteen small ovals, containing portraits of Ladies in the character of Shepherdesses, among them are Mary Princess of Orange—Lucy Countess of Carlisle—Henrietta Maria, and others that may be readily recognised 15 6
- 903 The Wonders of the World, in seven prints, the last wanting, the separate pieces are engraved by Crispin the elder and younger, Simon and Magdalen Pass, after S. de Vos 7 6
- 904 The Cardinal Virtues, in seven prints, from the designs of Crispin Pass, four of them engraved by himself, two by Wm. and one by Crispin, jun. *fine and scarce* 15 -
- 905 Bacchus, Ceres, and Venus, in three pieces, by Crispin the elder, from his own designs, *very fine* 7 6
- 906 Two different prints of Mary Magdalen, at whole length, carrying cups; and three pieces representing Susanna, Elizabeth and Lucretia, all by Crispin the elder, from his own designs, *extra fine* 6 -
- 907 Four prints of the Angels, Gabriel, &c. and four other pieces, representing Diligence and Opulence, Negligence and Misery, all by Crispin the elder, after Martin de Vos 7
- 908 Four pieces, the Flower of Youth, Old Age, &c. by Crispin the elder, after Martin de Vos; and eight figures in one piece, in the attitude of commencing to fence, *very fine* 12 6
- 910 The Emblems of Gabriel Rollenhagenius, in 86 pieces, with portrait of the Author, *fine* 1 1 -
- 911 The Five Senses, by William Pass, *very curious* 13 -
- 912 Latona changing the Peasants into Frogs, and Perseus and Andromeda, both by Magdalen Pass, *extra fine and rare* 1 1 -
- 913 Cephalis and Procris, and Salmacis and Hermaphroditus, by Ditto, *ditto* 19 6

PAUL PONTIUS, *born at Antwerp about the year 1596*—He learnt the principles of drawing and engraving under L. Vosterman, and completed his studies under Sir P. P. Rubens, who perceiving his rising genius, took him under his protection, and held him in the most friendly esteem. Pontius, alike his competitor Bolswert, distinguished himself by the grand, bold, and masterly engravings which he produced from the paintings of Rubens. The talents of these two great artists, stand nearly alike conspicuous, both in point of genius and their superior powers of execution. They both worked under the eye of Rubens, consequently every touch which he perceived that would add perfection to their work was introduced by his direction.

- 914 Portraits of Paul Pontius—John de Heem, painter, and 3 different prints of Daniel Segers, *all brilliant* 8 6

- 9 6 915 Carolus d'Houyne, Eques—Joannes Antonius Philipinus—
Marius Ambrosius Capellus—Jacob Boonen, Archbp. of
Mechlen, and Guilielmus Marcquis, a Medical Doctor of
Antwerp, *beautiful examples of his art, and extra fine*
- 16 - 916 Jeremias Pierssene, Consilio Flandria—Muley Hazen, King of
Tunis—Adolphus Vorstius, Professor of Botany at Leyden,
and Otho Venius, a Painter, *all of uncommon brilliancy*
- 11 - 917 Albert de Merode, Marquis de Treslong—Henry Count Nassau
—Jean Baron de Beck, Seigneur de Beaufort—Guillaume
Baron de Lamboy, Seigneur de Dessener, and two impres-
sions of Ambrose Count de Hornes et de Bassiny, *one à
proof*
- 1 3 - 918 Jacob Roelans, J. F. Eques Aur. D. in Eyndhout, &c. and
N. V. Jacobus Roelans, Consilio Senatori, &c. both of them
three-quarter lengths, seated in chairs, most capital *and extra
fine*
- 12 919 Lamoraldus Comes de Tassis Aetatis XXIV. three-quarter
length, in armour, *and a proof of the same, highly beautiful
and extra fine*
- 1 11 - 920 Cristoual Marquis de Castle—Manuel di Morva Cortereal M. de
Castel, and the Lady of the last person, *all proofs, touched
on by Rubens to be perfected, extra rare*
- 19 921 Ferdinand, Archduke of Austria, on Horseback, Battle in the
back ground, very fine
- 8 6 922 Philip IV. of Spain, Elizabeth his Queen, and Isabella Clara
Eugenia, in a religious habit, *capital*
- 1 12 - 923 Gaspar Gusman, Comes Olivariensis, Dux Sanlucariensis de
Alpizin, &c. large sheet, *an extraordinary capital produc-
tion, most brilliant*
- 13 6 924 The Infant Jesus contemplating on the Orb, after Vandyck—a
Holy Family, after Seghers, and the Madona with the Infant
Christ, after Rubens
- 12 6 925 The Descent of the Holy Ghost upon the Apostles, Rubens,
pinx. dated 1627
- 15 - 926 The Assumption of the Virgin, Rubens, pinx, *arched at top,
large sheet, dated 1624, extra fine*
- 17 - 927 The Virgin seated near an Ornamented Arbour, near her is
St. Bonaventure kissing the Hand of the Infant—also St.
Jerome, and three female Saints are around the Virgin: be-
hind them is Rubens, habited in Armour, in the character of
St. George, and part of the Dragon, is seen laying beneath
him—the original picture adorns the Tomb of Rubens in
the Cathedral Church at Antwerp—*extra fine*

CRISPIN VAN QUEBORN, *a native of Holland, born in 1603*—He resided at the Hague, and apparently was instructed by Henry Hondius in his art, as there is a great affinity to his style. His engravings are chiefly portraits.

- 928 Henrico Matthiæ, Comiti a Turri—Johannes Georgius Goethals Hornanus—Frederic Henry, Prince of Orange—Maurice Prince of Orange, and Ludovicus, Comes et Dominus Frisiæ, &c. and one other, a proof, *all very fine* 10 6
- 929 Frederic Henry, Prince of Orange, with the other Princes of the House of Nassau, on Horseback, after Adrian Van Venne, *rare* 17 6

NICHOLAS RYCKMANS, *born at Antwerp about the year 1620*—Apparently a pupil of Pontius, whose style he adopted. His works are chiefly after Rubens.

- 930 Ulysses at the Court of Lycomedes, exposing Jewels and Arms to Sale. Achilles (who resides in the Court, habited in female attire) chusing the Arms, discovers his sex; and the Adoration of the Kings, both after Rubens, *fine* 1 2 -

GILES SADELER, *born at Antwerp in 1570*—His parents perceiving his genius, placed him with his uncles, Raphael and John Sadeler, eminent professors of painting and engraving, under whose tuition he became a more skilful proficient than his tutors—He then travelled into Italy, to gain a more perfect knowledge of his art; from thence he was solicited by the Emperor Rodolph, to make his residence at his Court. This Emperor, and his successors Mathias and Ferdinand, conferred on him several distinguished honours and favours—His works are numerous, but his finest examples of skill are more prevalent among his portraits, many of which are engraved with uncommon facility, and possessing a high degree of taste and art in the execution.

- 931 Portrait of Giles Sadeler, by Edelinck, *and a proof of the same* 7
- 932 Ditto, by Peter de Jode, *and the portrait of Roger Bacon, in a curious emblematical frontispiece, very fine and rare* 15 6
- 933 Two fine portraits of Rodolphus II. Emperor of Germany, in Armour, and a portrait of the Emperor, drawn with a pen on vellum, in imitation of engraving 7 6
- 934 Two ditto of the Emperor Mathias and his Consort, each a three-quarter length, richly habited, holding the Orb and Sceptre—and an Allegory on the Emperor Mathias and his Empress, with Figures and Cupids represented carving their Busts, *a fine proof* 11 -
- 935 Sigismund III. King of Poland—Sigismund Prince of Transylvania and Carolus de Longueval Comes de Buquoy, with a Battle beneath, *capital examples of art, and of extraordinary brilliancy* 11
- 936 Caspar a Warnsdorff—Eques Silesius—with an exquisite proof of the same, previous to the ornaments, inscription and the key in his hand 5

- 10 6 937 Adam, Baron of Trautmansdorp in Armour, with armorial trophies beneath—a proof of the same, previous to the inscription within the oval border, *extra fine*
- 7 6 938 Franciscus de Padoanis—Christopher Guarinonus Fontanus, Physician to the Emperor Rodolph—Joannes Mattheus a Wackenfels—Godfrey Steeghjus—Christopher Harant—and John Petrus, *all fine*
- 11 6 939 Vincent Muschinger, three different impressions with variations, and 3 others
- 10 6 940 John George Godelman, two different prints, and one of his Wife, *highly beautiful*, and three others, *very fine*
- 10 6 941 Marquard Freherus, two impressions, *one on satin*, and three others, *highly brilliant*
- 17 - 942 Don Balthazar Marradas—Christophorus Popl Baron a Lobcovicz, Consilario, *in a rich habit, holding his staff of office*—Tobias Scultetus and Georgius Schrote a Schrotenstein, &c. *very fine*
- 0 943 Casper Kaplero—Elias Hac Schmidgrabmer, two impressions, *one previous to the lower line of inscription*—Johannes Underholtzer—Doctor Bartholomeus Schwalb, and Tasso the Poet, *extra fine and rare*
- 7 944 Octavius de Strada—Richardus a Schulenburg—Charles King of Sweden, and four others, *fine*
- 14 6 945 The Persian Embassadors to the Emperor Rodolph, four prints, and two portraits of Hungarian Generals, *extra brilliant*
- 1 5 - 946 Otho a Starchedel, *arrived in London, 1611 and was killed casually, 1617, vide Stowe*—Gulielmus Ancelius, Ambassador to England, from Henry IV. of France, 1598, and *one other, a proof, all extra fine*
- 1 9 - 947 The Genealogical Tree of the Kings of Bohemia and Hungary, branching from Rodolphus I. surnamed the Victorious, 1273, to Ferdinand II. and his Issue—the branches support the portraits of each succeeding Issue with their titles, on four sheets, a curious and a capital production, *extra fine and rare*
- 7 948 Seven pieces, chiefly the Virgin with the Infant Christ, after Albert Durer, Lucas Van Leyden and Rottenhamer
- 7 949 The Virgin with the Infant and St. John, after Raphael, a Holy Family with an Angel, presenting a Lilly to the Infant, after John ab Ach, St. Jerome, after Candidus, and two other pieces, *fine*
- 5 950 Theatrum Passionis Christi, in eight pieces, with Angels bearing the different Implements of Torture, infictive on the Body of Christ
- 18 951 Christ bearing the Cross and the Entombing of the Body of Christ, both after Albert Durer, *very fine*
- 10 6 952 The Old Man's Head, engraved in 1597, and two other heads, after A. Durer, dated 1598

- 655 Hercules with the Three-headed Dog Cerberus—Dives tormented by Devils, after Palma, and the Rape of the Sabines, after Dionisio Calloert 9 6
- 954 Diana and Nymphs Bathing, with the Metamorphosis of Acteon, Joseph Heintz, pinxit. *very fine* 10 6
- 955 The Interior View of the Great Hall at Prague, full of figures in groups, occupied in conversation, and otherwise bartering for different commodities, *curious and rare* 3 —
- 956 Four pieces, being Holy Families, after Raphael, Rottenhamer, and Goltzius, engraved by RAPHAEL SADELER, *fine* 12 6
- 957 Saint Bernard bearing the Emblems of Christ's Passion, surrounded with Miracles and memorable Events of his Life, in fourteen divisions, and four other pieces of Holy Families, &c. after Rottenhamer, by ditto 7
- 958 Four pieces, allegorical, on Love, Honor, Industry and Melancholy, after Martin de Vos, by R. SADELER, *fine* 11 6
- 959 Four pieces, Samson and Dalilah—Solomon amidst his Concubines, &c. after Jodocus a Winghe, by ditto, *extra fine* 10 6
- 960 Four pieces, entitled "Occidens, Oriens, Septentrio and Meridies," with views of the rivers Nile, Euphrates, &c. and appropriate scenery, after Martin de Vos, engraved by JOHN SADELER, *fine and scarce* 7 6

JOHN SAENREDAM, *born at Leyden about the year 1570*—He was instructed in the elements of his art by Henry Goltzius and Jacques de Gheyn.—Deriving the assistance of such able instructors, combined with his own instinctive natural genius, he excelled in a super-eminent degree in giving a charming tone and the sweetest and most natural harmony to his productions. He handled the burin with the most expert facility; and with uncommon skill introduced the most exquisite and beautiful tooling, for its clearness, softness, and delicacy, that can be conceived.

The following collection of his works, consisting of his most select pieces, are matchless for their uncommon brilliancy and choice condition.

- 961 Portrait of John Saenredam at the age of 37, engraved by PETER HOLSTEYN—the bust of Carl Van Mander, two different prints, *one a proof*, and Petrus Hogerberts, within an oval supported by Apollo, &c. after C. Van Manderi 10 6
- 962 An emblematical representation of the State of Prosperity of the Seven United Provinces under the Protection of the Belgic Confederation; a grand hunting party is in the fore ground, with a horse laden with deer and other game, which a person is presenting to the Infante Isabella, *extra fine—and an inferior impression of the same, shewing the variation of impressions* 1
- 963 Adam and Eve, Goltzius inventor—the same subject after C. Corneliz—Judith with the Head of Holofernes, and two other pieces, after Goltzius 16 —

- 1 9 964 The Life of Adam and Eve, in six pieces, after A. Bloemart,
exquisitely fine
 1 - 965 David bearing in Triumph the Head of Goliath, after Lucas
 Van Leyden—and the Cave of Plato, wherein he is repre-
 sented delivering a lecture to a number of persons assembled
 about him, C. Corneliz inv. *extra fine and rare*
 13 966 Lot with his Daughters, Goltzius inv. and two small ovals,
 representing Susanna surprized by the Elders, and Ceres
 and Pomona
 0 967 Two other different pieces of Susanna surprized by the Elders,
 one after Goltzius, the other after Corneliz
 1 1 968 Herodias dancing before Herod, and Paul and Barnabas at
 Lystra, both of the pieces after Carl Van Mander, *extra*
fine
 1 4 969 The Penitents, in six pieces, after Goltzius, *highly beautiful*
 2 10 970 The Wise and Foolish Virgins, in five pieces, from his own
 designs, of extraordinary invention, *a capital set*, most rare
 1 1 971 The Seven Cardinal Virtues, in seven pieces, H. Goltzius inv.
very fine
 7 6 972 Three pieces, Diligence, Patience, and Science, Goltzius inv.
very fine
 9 6 973 The Seasons, in four pieces, represented by the Male and
 Female Youth discoursing on the Bounty of the Creator,
 Goltzius inv.
 5 974 Another Set of the Seasons, different designs, after Goltzius,
 in four pieces, *capital*
 14 6 975 Four pieces, representing Learning and Dissipation, Industry
 and Inattention, and a different piece representing the Scene
 of Dissipation, *fine*
 1 11 6 976 The Planets, in seven pieces, from the designs of Goltzius—
the conceptions highly curious, and the execution admirable,
superb impressions
 10 6 977 Bacchus, Ceres, and Venus, in three pieces, from the designs
 of Goltzius, *capital*
 1 - - 978 Bacchus, Ceres, and Venus, in one piece—the Painter design-
 ing a Nymph, and the Emblem of Folly, two impressions
 with variations, all after Goltzius
 16 6 979 Minerva, Venus and Juno, three pieces, and a copy of Minerva,
proof, Goltzius inv.
 10 6 980 Paris and Oenone, after Corneliz, and Perseus on his Flight to
 rescue Andromeda, after Goltzius, *fine*
 2 16 - 981 Venus reclining on a Couch, Goltzius inv. and Venus caressed
 by Mars, after Peter Isaacs, *fine and rare*
 2 0 982 The Pregnancy of Calisto discovered while bathing with Diana,
a beautiful impression, and the same print in its retouched
state, Goltzius invent.
 17 983 The same subject from the design of the engraver, *capital*

- 984 Camillus, elected Dictator by the Romans, by whom he is presented with a Sword to act against Brennus, who was besieging Rome, Polydore Carravagiensis pinx. *extra fine* 10 -
- 985 The History of Niobe, a frieze in eight pieces, after Polydore Carravagio, ditto 11 6
- 986 The Whale, the small print after Goltzius, and a drawing of ditto, apparently by Esaius Vande Velde
- 987 The large Whale, stranded on the Coast of Scheveling, with the representation of Saenredam making the drawing, Ernest Count Nassau, and a profusion of Spectators are on the spot, *a grand production, the impression of extraordinary brilliancy* 2 2 -

MATTHEUS DE SALLIETH, native of Holland, flourished at Rotterdam 1780.

- 988 The Dutch Fleet, under Admiral de Ruyter, destroying some English Ships off Chatham, Langendyck pinxit.—an imitation, and a Plagiarism from West's picture of the Battle of La Hogue 11 6
- 989 The same print, a brilliant proof 1 1 -

JACOB SANDRART, born at Frankfort in 1630—The nephew of Joachim Sandrart, an artist of celebrity, and well known as a man of distinguished literary abilities on the fine arts—Jacob received his instructions under Cornelius Danckerts, and lastly of William Hondius—In 1656 he established himself at Nuremberg, where he was chosen a director of the Academy of Painting, an establishment then recently founded in that city—His productions chiefly consist of portraits of men of eminence and learning, at that time living in the circle of Franconia—He combined the use of the point with the burin, thereby blending in his productions, a soft, clear, and harmonious effect—His style approaches to a near resemblance of that adopted by L. Kilian.

The impressions of the following prints are remarkably fine.

- 990 Portraits of Johannes Weinmann, Johannes Bilibaldus Haller, Johannes Maius, Johannes Held, and Mattheus Keller 7 6
- 991 Petrus Portnerus, Consul, Conrad Victor Schneider, and two impressions of Gaspar Lilius, *one a proof* 7 6
- 992 Justus Jacobus Leibniz, Pastor, Lazarus Haller, Michael Webber, and Paul Freherus 6 6
- 993 George Holtzchuer, Sebald Welser, à Neunhof, Tobias Tucher a Simmelsdorf, Carolus Erasmus Tezelius, Bernard Engelsschall, and John Paul Felwinger 9
- 994 Christopher Jacob Muffel, Thomas Ayerman, Petrus Lenzius, Johannes Septunas Jorger, Jerome William Schlusselfelder, and Albert Sigismundus, Bishop of Ratisbon 9 6

GEORGE FREDERIC SCHMIDT, *born at Berlin in 1712*—He was instructed in the elements of design and engraving, by George Paul Busch—Gifted with a lively genius, and an irresistible desire of becoming a proficient in his art, he went to Paris and there applied himself assiduously under the direction of Larmessin; who discovering and admiring his genius, assisted him with every degree of instruction towards his perfection. His works with the burin are much in the style of his tutor, but more nearly approaching to the manner and fine execution of J. G. Wille, who was his contemporary and intimate friend. His etchings or productions with the point, possess an unusual degree of excellence for the fine, free-spirited and animated execution, and for his general knowledge of effect; and his admirable skill in diffusing it throughout his productions—He was a member of the Royal Academies of Berlin, Paris, and St. Petersburg, and Engraver to the King of Prussia.

- 10 995 Portrait of Schmidt, etched by Claussin, and portraits of Anne de la Vigne—Antoinette de la Garde—Gabriel Vincent Thevenard—Anthoine Pesne, *painter to the King of Prussia*, and Louis de la Tour D'Auvergne Comte D'Evreux
 6 996 Peter F. Guyot Desfontaines—Constantinus Scarlati, Prince of Moldavia, and Henry Vognell, Esq. of London, Merchant

Etchings by Schmidt.

- 9 997 His own portrait—ditto of Anna Louisa Durback—J. de Schouwalow, Lieut. General and Chamberlain of Russia—a bust of a Man, after Rembrandt, and a group of three naked Infants eating Grapes, after Flamand
 10 6 998 Four busts of Russians—a Priest, a Warrior, &c. *very fine*
 1 - - 999 Two heads, a Gentleman and a Lady, in ovals, Flinck pinxit—The Virgin with the Infant Christ and St. John, after Vandyck; and the Jews mocking of Christ, after Rembrandt, *fine*
 13 6 1000 The Prince of Gueldres in Prison menacing his Father, and Jacob Cats explaining to the Young Prince of Orange a Passage in History, *very fine*

End of the Eighth Day's Sale.

NINTH DAY's SALE,

FRIDAY, the 16th of FEBRUARY, 1810,

PETER SERWOUTER, *born at Antwerp about the year 1574*—The talents of this artist were chiefly confined to engraving of frontispieces, vignettes, emblems, portraits, and other subjects to adorn books. Notwithstanding, he was an artist of superior abilities, and was master of much invention, and exhibited proofs of good taste in his designs; his execution of the graver bears an affinity to the neat styles of Nicholas de Bruyn and of Crispin Pass. He worked considerably from the compositions of Vinckaboorns and Adrian Vander Venne—he also etched with great freedom much in the style of Nicholas John Visscher, who was his contemporary, and they occasionally combined their efforts in forming sets of prints.

- LOT
1001 **P**ORTRAIT of Abraham Goos, a geographer and engraver of maps, and 11 other pieces, consisting of frontispieces, and religious emblems, *chiefly proofs and extra fine* 2 —
- 1002 Thirteen pieces of the same nature, some of them being frontispieces to Elzevir's edition of the Classics, *brilliant impressions* 19 6
- 1003 Eighteen pieces, subjects from Ovid, and emblems, *capital* 2 2 —

HENRY SNYERS, *born at Antwerp about the year 1612*—A disciple of Bolswert—He was an engraver of distinguished abilities, and worked in the grand style of his tutor.

- 1004 The Doctors of the Church in Discourse on the Mystery of Transubstantiation; Rubens pinx. *a capital production, extra fine* 10 6

PETER SOUTMAN, *born at Haerlem about the year 1580*—He was instructed in the art of painting by Rubens, under whom he became an artist of considerable abilities. He devoted his talents occasionally in etching from the grand compositions of Rubens, and from his own designs. His productions in this branch are performed with much freedom and forcible animation, the characters are finely expressed, and his transcripts are pourtrayed in a masterly style.

- 1005 The Last Supper, a grand composition of Leonarda da Vinci, Rubens delin. Clement de Joughe excu. on two sheets, *extra fine* 17 —
- 1006 Venus on the Sea, attended by Neptune, Sea Nymphs, and other Aquatic Figures, Rubens pinxit. *ditto* 14 6
- 1007 Silenus drunk, supported and conducted amongst a Group of Satyrs, Rubens pinx. *impression before the drapery, fine* 12 —

- 1 19 1008 The Chace of the Boar, a grand production on two sheets, Rubens pinx. *extra fine*
- PETER VAN SOMPEL, *born at Antwerp about the year 1600*—He was the scholar of Peter Soutman, and worked in direct imitation of his tutor.
- 9 6 1009 Portraits of John Gaspar Baptist, Duke of Orleans—Margaretta his Duchess, and Mary Queen of Henry IV. of France, Vandyck pinx.
- 7 6 1010 Ferdinand II. King of Hungary—Eleonora his Queen, and Ferdinand, brother of Philip IV. of Spain, all after Vandyck
- 5 - 1011 Philip of Nassau, Prince of Orange—Adolphus of Nassau, and John Maurice of Nassau, by PETER SOUTMAN, *fine*
- 1 4 - 1012 A series of portraits of the Emperors of Germany and Austria, in thirteen pieces, with the title, commencing with Rodolph I. and continuing as follows—Albert I.—Frederick III.—Albert II.—Frederick IV.—Maximilian I.—Charles V.—Ferdinand I.—Maximilian II.—Rodolph II.—Matthias I.—Ferdinand II.—Ferdinand III.—*all uniform and fine*, from the designs of P. Soutman
- 17 1012* Aglaurus tempted by Curiosity to open the Basket to inspect the Infant Erichonius, Rubens pinxt.
- JONAS SUYDERHOEF, *born at Leyden about the year 1600*—He was instructed in the principles of his art by Peter Soutman, but his genius and imagination soaring above the powers of his tutor, he eventually surpassed him to a considerable degree. Although he worked in the style adopted by his tutor, yet he introduced such softness, blendid with a force of colour, and united with exquisite art, whereby his productions are harmonized with the happiest effect. His reputation, as an artist of superior skill, is above all commendation. His productions are universally known, and are highly esteemed among the judges of art.
- The following collection, which constitutes a considerable portion of his works, are highly brilliant in point of impression, and in choice preservation.*
- 1 - 1013 Portraits of Conrad Victor Van Aken—Samuel Ampzingius—Joannes Beenius, and Augustin Bloemart, *extra fine*
- 1 10 1014 Marcus Zuerius Boxhorn, three impressions, with variations in the address, one of them superbly fine, and a small print of the same person
- 15 1015 Julius a Beyma—Joannes de Mey—Jean de la Chambre, a celebrated Penman—two different prints, and two ditto of Jacobus Crucius
- 1 17 1016 Johannes Cocceius—Renatus Descartes—Ludovicus de Dieu, and Gilles de Glarges, *capital*
- 3 8 1017 Francis Hals, a celebrated Painter, *a brilliant proof, extra rare*
- 10 6 1018 Adrian Heereboord, two of the same person, smaller, one by Bary—Christopher Liber Baro ab Haslang, and Godartus a Reede
- 1 7 1019 Daniel Heinsius, and Rudolphus Heggerus, *very fine*

- 1020 Johannes Hoornbeck—Hendrick de Keyser, and Johan Van Rouberg, *fine and rare* 1 14 —
- 1021 Albertus Kuperus—Johannes Koetsius, and Constantinus Lempereur ab Oppyck, *highly beautiful* 13 —
- 1022 Jacobus Maestertius, three impressions, with variations in the address, and Franciscus de Moncada, *fine* 11 —
- 1023 Franciscus Guilhelmus, Bishop of Osnaburgh—David Nuyts, *two impressions, with variations*, and two different prints of Reinerus Neuhausius, *very fine* 1 11 6
- 1024 Franciscus Plante, and John Polyander, *ditto* 16 6
- 1025 Jacobus Revijs, and Andreus Rivet, *ditto* 19 —
- 1026 Claudius Salmasia, the large and small prints, and a celebrated Painter of Leyden, without his name, usually, but erroneously called Lucas Van Leyden 11 —
- 1027 Johannes Schade, Anna Maria Schurman, Theodore Schrevelius, and Casper Sibelius 13 —
- 1028 Noah Smaltius, and Frederick Spanheim, *extra fine* 1 1 —
- 1029 Aldus Swalmius, two different portraits, after Rembrandt, and Frank Hals, *fine* 12 6
- 1030 Martin Tromp, Admiral, after H. Pot, capital 1 0 —
- 1031 Adrianus Beerkerks a Thienen, Maximilian Teelingius, and Tegularius, capital 1 5 —
- 1032 Adolphus Visscher, and two impressions of Wickenbergi, *one of them previous to the names of the artists* 1 6
- 1033 Gisbert Voetius, Peter Winsemius, and three others, without their names 13 —
- 1034 Jacob Van Weissanaer, Admiral of Holland, *a superb impression* 2 14 —
- 1035 The Burgomasters of Amsterdam deliberating on the Plan of Reception of Mary de Medicis into their City, T. Keyser pinx. *fine* 1 0
- 1036 Two pieces, interior scenes, one of them representing two Dutchmen holding a Topic on their Liquor, the other a Dutchman with a Woman, similarly occupied, both after Ostade, *two impressions of each, with variations, one a proof* 2 1
- 1037 A Group of Three Old Women, drinking, called the Drunken Gossips, an oval, Ostade, *pinxit, first state*, before the angles of the plate were filled, *very fine* 1 0
- 1038 A Tipling Party of Three Boors, one playing on a violin, Ostade, *pinxit*, and a Party quarrelling over their Cards, after Terburg, *fine* 2 — —
- 1039 An Interior, with a party of Peasants, two of them in high Wrath threatening each other with knives, Ostade, *pinxit*, this piece is usually called the Snick a Snee Fighters, *fine* } 6 7 6
- 1039* *The same print, a beautiful proof*
- 1040 A Drunken Silenus supported by a Satyr, and a Man; with two Female Bacchanalians, and a Tiger in the group, Rubens pinx. *two impressions, one with the address of Clement de Jonghe* 16

- 10 6 1041 A group of Cattle with Peasants in a Landscape, Berghem
pinx. *very fine*
4 4 - 1042 A group of Horsemen, combating with Lions, a grand pro-
duction, after Rubens

WILLIAM SWANENBOURG, *born at Leyden in 1581*—He was instructed in his art by Saenredam, and eventually was an engraver of reputation.

- 1 1 - 1043 The Penitents, in six pieces, a Magdalen at Devotion, Saul
Falling on his Sword, Judas Iscariot, Zaccheus, and Saints
Peter and Paul, A. Bloemart pinx. *uniform and extra fine*
2 - 1044 The Throne of Justice, in fourteen pieces, the subject being
chiefly selected from passages in the Old and New Testa-
ments, Johan Wtenwael, pinx. *a capital set*

PETER TANJE, *born at Amsterdam about the year 1700*—He probably received his instructions in the school of Bernard Picart, or of James Houbraken, as his works closely approach the style of the latter, and are finished with all the delicacy and fine execution peculiar to that master.

- 1 6 1045 Portraits of Maurice—Frederick Henry, and William the
Third, Princes of Orange
10 6 1046 Anna, Princess of Brunswick—George II. King of Great
Britain—Mary Louisa, Princess of Orange—William Carel
Henry Friso, Knight of the Garter—Maria Teresa, Arch-
duchess of Austria, and the Orange Family, in one piece
9 6 1047 Johannes Esgers—M. Fagel—Lawrence Heister—Jacob Mau-
ricius—Adrian Pauw—George Walchius—P. Wesseling—
John Plevier, and Jerome Smith
9 6 1048 Nine pieces, containing twenty-six portraits of artists

PORTRAITS BY AND AFTER SIR ANTHONY VANDYCK.

The following constitute a rich Collection by the hand of Sir Anthony Vandyck, and of those celebrated engravers, who particularly distinguished themselves in working from his pictures during his life; the whole abounds with proofs and variations, and the impressions are of remarkable brilliancy throughout—printed by Vanden Enden.

- 1 5 1049 Six portraits of Vandyck by Bannerman, Blot, Vander Brug-
gen, Clouwet, M. Vander Gucht, and Lovelace, *one a proof
and another on satin*
1 9 1050 Vandyck pointing to a Sunflower, by Hollar, *extra fine and
rare*
17 1051 Ditto, by Houbraken, Susanna Silvestre, Worlidge, and two
by Vorsterman, one previous to his name, *both of them
Vanden Enden impressions*

ETCHINGS BY VANDYCK.

- 1052 Bust of Vandyck, upon a pedestal, the head etched by himself, the remainder by Neefs, *and a brilliant and perfect proof of the same, containing the head only, all that Vandyck performed on the plate, extra rare* 2 —
- 1053 Johannes Breughel of Antwerp, Painter, three impressions with variations, *one a proof, previous to any inscription, and a small part of the back ground only worked upon ditto* 1 19 —
- 1054 Erasmus Rotterdamus, two impressions, *one a proof, etched nearly half an inch lower than the usual impressions, and the inscription is introduced with a pen* 1 — —
- 1055 Franciscus Franck of Antwerp, Painter, three impressions with variations in the address and inscription 10 —
- 1056 Judocus de Momper, two impressions, one with the address of G. Hendrix, Adam Van Noort, and Paul Pontius, *fine* 1 2 —
- 1057 Maria Ruten, Wife of Vandyck, F. Van Wyngaerde ex. Philippe Le Roy, *within an oval, fine proof*, and John Snelinx Painter, *two impressions, one previous to the additional line of inscription, rare* 1 7
- 1058 Francis Snyders, Painter, the head by Vandyck, the remainder of the print by Neefs, two impressions, *and a fine proof of the head only by Vandyck, rare* 2 —
- 1059 Justus Suttermans of Antwerp, Painter, also a prior impression, inscribed Jodocus Citermans, *and a proof of the same, previous to any inscription, or the border line being introduced, rare* 1 16 7
- 1060 Paul de Vos, Painter, two impressions, *one of them previous to its being retouched or strengthened by Bolswert, fine and rare* 14
- 1061 Guilelmus de Vos, two impressions, with and without the address of Hendrix, Lucas Vorsterman, *calcographus, &c.* and two impressions of John de Wael, *with and without the address of Hendrix* 19

PORTRAITS AFTER VANDYCK.

- 1062 Marquis de Mirabella, two impressions, *one a brilliant proof, by Blooteling* 10

By S. BOLSWERT.

- 1063 Albert, Prince of Aremberg, &c. John Baptist Barbe, engraver, *two impressions, one a proof before the name of BOLSWERT, Abraham Brouwer, Painter, two impressions, one a proof, all of them printed by Vanden Enden, extra fine* 1 4
- 1064 Justus Lipsius, Historiographer, *two impressions, one a proof, Margaret Princess of Lorraine, and two impressions of Martyn Pepyn, a Painter, one a proof, all printed by Vanden Enden* 1 4

- 10^o 1065 Sebastian Vrancx, Painter, *three impressions with variations, one a proof, most brilliant*
 15 6 1066 Artus Wolfart, Pictor, *three impressions, two of them proofs with variations*

By W. J. DELFF.

- 1 10 1067 Michael Mirevelt, Painter, *two impressions, one of them a brilliant proof, previous to any inscription, raris, and the portrait of William Hondius the Engraver by himself, extra fine, Vanden Enden excu.*

By PETER DE JODE.

- 12 6 1068 Portrait of P. de Jode, Junr., and three different impressions of Francis Franck, Painter, *one a proof*
 14 - 1069 Albert Duke of Fritland, Paul Halmalius, Senator, two impressions, *one a proof*, and Catharine Howard, Duchess of Lenox by A. de Jode, *all of them printed by Vanden Enden*
 14 6 1070 Jacob Jordaens, Painter, three impressions with variations, *one a proof*
 0 6 1071 Andreas Colyns de Nole, Sculptor, *three impressions with variations in the inscription, one a proof*
 7 6 1072 Erycius Puteanus, Historiographus, *two impressions, one before the name of the engraver, and Cornelius Polenbouch, three impressions with variations, one a proof*
 13 6 1073 John Snellinx, Painter, *four different impressions with variations in the inscription, one a proof*
 10 6 1074 Antonius Triest, Episcopus Gandanensis, *two impressions, one previous to the name of the engraver, and Johannes Com. de Tserclaes, Dom Tilli, &c. all printed by Vanden Enden*
 10 - 1075 Diodorus Tuldenus, *two impressions, one previous to the engraver's name, Genouefa D'Urphe, Vidua Caroli, Aléxand. Duc Croi, &c. and Lelio Blancatcio, by N. LAUWERS all Vanden Enden impressions*
 10 6 1076 Johannes Carolus Della Faille, a Jesuit, and Cosmographer of Antwerp, *three different impressions, one a proof previous to any inscription being engraved*
 12 6 1077 Michael Le Blon, Envoy from Christina Queen of Sweden to Great Britain, by Theodore Matham, *and a proof of the same*

By PAUL PONTIUS.

- 13 6 1078 Portrait of Pontius, two impressions, *one a proof*, and Henry Van Balen, three impressions with variations
 9 1079 Thomas Willeboirts Bosschaerts, Pictor, *proof*, and two different impressions of Jacob de Breuck, *extra fine*

- 1080 Don Alvarez Bazan, March. de Sta. Cruc. &c. Don Carolus de Columna, &c. *and two proofs of Adam Coster, one of them previous to the right hand being introduced* 15
- 1081 Gaspar de Crayer, Painter, *three impressions with variations, one a proof* 15 6
- 1082 Emanuel Frockas, Comes de Feria, &c. and three impressions of Cornelius Vander Geest, *one a proof* 10 6
- 1083 Gaspar Gevartius, *two impressions, one a proof*, Don Diego Philippus de Gusman, &c. and Gustavus Adolphus, King of Sweden, all of them *Vanden Enden impressions* 14 6
- 1084 Gerard Honthorst, Painter, *three impressions with variations, one a proof*, and Constantine Huygens, *extra fine* 13
- 1085 Mary de Medicis, Queen of France, Aubert Miræus, Dean of Antwerp, *and three impressions of Daniel Mytens, one a proof* 15 6
- 1086 John Count of Nassau, &c. Palemedes the Painter, *proof*, Gaspar Ravestyn, *and two impressions of Theodore Rombouts, one a proof* 13 6
- 1087 Philip Le Roy, Dominus de Ravels, &c. two impressions, one a proof previous to any inscription, and Sir Peter Paul Rubens, *extra fine* 17 6
- 1088 Franciscus Thomas a Sabaudia, Prince Caragnani, &c. and two impressions of Cæsar Alexander Scaglia, Abbas, one previous to the name of the engraver, and the alteration of inscription, *fine* 0 6
- 1089 Gerard Segers, Painter, *three impressions with variations, one a proof* 12 -
- 1090 Adrian Stalbert, Painter, *two impressions, one a proof, and Henry Steenwyck, Painter, two impressions with variations in the inscription* 1 - -
- 1091 Theodore Vanloo, Painter, *three impressions with variations, one a proof* 0 6
- 1092 Simon de Vos, Painter, *two impressions, one a proof, and John Vanden Wouwer, two impressions, one a singular proof before the arms and inscription, and other variations* 9
- 1093 Peter Snayers, Painter, *three impresions with variations, one a proof previous to any inscription*, and Henderukus Du Booy, and Helena Leonora de Sieveri, the two last by Cornelius Visscher, *fine* 14 6

By ROBERT VAN VOERST.

- 1094 Robert Van Voerst, Christian Duke of Brunswick, *proof the inscription wrote in with a pen, and two impressions of Sir Kenelm Digby, with variations* 15 -
- 1095 Inigo Jones, Architect, *three impressions, one a proof previous to any inscription, and two impressions of Simon Vouet with variations* 14 -

BY LUCAS VORSTERMAN

- 9 1096 Lucas Vorsterman, Engraver, Jacobus de Catchopin, *two impressions, one a proof, and Wenceslaus Coeberger, first impression*
- 12 6 1097 Antonius Cornelissen, *two impressions, one a proof, Deodatus Del Mont, first state, and two impressions of Hubert Vanden Enden, one a proof*
- 10 6 1098 Gaston de Francia, &c. Theodore Galle, Engraver, *two impressions, one a proof, and Horatius Gentileschi, a Painter, proof*
- 15 1099 Petrus de Jode Sen. *two impressions, one a proof, John Livens, first impressions, and two of Carolus de Mallery, one a proof*
- 14 1100 John Van Milder, *two impressions, one a proof, Jodocus de Momper, two impressions, one a proof, and Nicolaus Fabricius de Peirese, a fine proof*
- 11 1101 Nicolaus Roccoxius, *two impressions, one a proof previous to any inscription and without the arms, and other singular variations from the common impression*
- 10 1102 Cornelius Sachtleven, Painter, *two impressions, one a proof, and Cornelius Schut, Painter, two impressions, one a proof*
- 7 6 1103 Ambrosius Spinola, *first state, and Petrus Stevens, Painter, two impressions, one a proof*
- 1 2 1104 Cornelius de Vos, Painter, *three impressions, one a proof, and Lucas Van Uden, Painter, first state*

BY VARIOUS ENGRAVERS.

- 1 - 1105 Adrian Hanneman, Isaac Oliver, Peter Simon, Painters, *and one other, all proofs previous to any inscription or the engravers names*

PETER VAN SCHUPPEN, *born at Antwerp in 1623*—This very capital and justly celebrated engraver, the contemporary of Edelinck probably learnt the elements of his art in the same school, under C. Galle—early in life he went to Paris, where he met with Nanteuil, who afforded him every facility in point of instruction towards his perfection, and he eventually succeeded in becoming as great a proficient as his tutor; he also drew many of his portraits from the life, in crayons, as adopted by Nantueil. In his engravings we discover the same admirable softness, purity and exquisite execution, which distinguished the admirable talents of that great artist.

- 1 5 1106 Two portraits of Louis XIV. after Mignard and W. Vaillant, and a medallion of ditto, *2 impressions with variations, fine and rare*
- 10 1107 Alexander VII. Pope—R. P. Natalis Alexander, Prædicator, and Theodore Bignon, *very fine*
- 15 1108 Antonius Chasse, Prior of the Monastery of St. Vedast—Zwilling D' Besson, and a portrait inscribed Burrus, *fine*

- 1109 Joan Baptist Christyn, Baro de Meerbeck, et Brabant Can-
cellaria, *with a fine proof of the same previous to any in-
scription* 19
- 1110 Armand Jean Bouthillier le Rance—Jean Louis de Fromentier
—Louis Francois le Fevre—Joseph Foucault, and Henry
Godet, *very fine* 13 6
- 1111 Dominique de Ligny, Abbe de St. Jean d'Amiens—the same
person as Bishop of Meaux and Petrus Mercier, *extra fine* 16 6
- 1112 Philibert Marquis de Nerestamg—Gisbert de la Marche,
Bishop of Leyden—Claude de Lingendes—Petrus de Monchy,
Presbyter—Louis de Pontis, and the Duke de Noailles,
brilliant 11 —
- 1113 Franciscus Pinson, Advocate—G. N. de la Reyne, Cons.
du Roy and Eustace le Sueur, *ditto* 13 6
- 1114 Petrus Seguier, Chancellor of France, and Guido de Seve,
extra fine 10 6
- 1115 Bernard de Foix de la Vallette, Duc D'Espéron—Honoré
D'Urfe Chevalier de Malthe—Gaspardius Thaumasius—
Johan Verisius, and 1 other of a youth, without his name 13 6
- 1116 Francis Villani, Bishop of Tournay—Joanni a Wachtendonck,
Archbp. of Mechlin, and 1 other, *a proof* 11 —
- 1117 Margaret de Lorraine and Lady Trevor Warner, both habited
as nuns, *exquisitely fine and rare* 2 7
- 1118 James Francis Edward, Prince of Wales, Largilliere pinxit,
very fine 12

CORNELIUS VERMEULEN, born at Antwerp, 1644, a distin-
guished engraver of portraits.

- 1119 Jacob Sirmondus, a jesuit—Reginald Cools, bishop of An-
twerp—Nicholas Vander Borch, and the figure of a cha-
racter in pantomime, inscribed Icy de Mezetin, &c. 9
-
- 1120 The Luxembourg Gallery, being a series of prints from the
paintings of Rubens, which adorn the Gallery of Luxembourg
in 24 large pieces, the 9th wanting, engraved by Vermeulen, 4 13 —
Edelinck, Masse, Chastillon, Duchange, Loir, J. and B.
Audran, Trouvain, B. Picart and Simoneau

End of the Ninth Day's Sale.

TENTH DAY's SALE.

SATURDAY, 17th of FEBRUARY, 1810.

- 1 3 LOT
1121 EIGHT old political prints, touching on the War between the Netherlands and England, containing some portraits of celebrated characters, *curious*
- 0 1122 The Execution of John Oldenbarnaveldt, 2 different prints, and 1 other, representing the singular executions of Giles Vay Ledenberg, Jan de la Vigne, and Jan de Paris, published by NICHOLAS JOHN VISCHER, 1619, *very curious*
- 16 6 1123 Two pieces, containing the portraits of the Dutch Conspirators and 2 other pieces, containing their portraits and views of their execution, *extra fine*, published by N. J. VISCHER
- 17 6 { 1124 Frederic Henry, Prince of Orange, drawn in a triumphal car, and another of Admirals Tromp and De Ruyter, drawn in a triumphal car by Concord and guided by Victory
- 1125 Three persons in clerical habits, of different persuasions, arguing on a passage of scripture; near them is Christ pointing to the wound in his side; above them is seated in a row the reigning monarchs of the time, listening to their arguments; on each side of the print are three portraits of Fred. Henry Prince of Orange, and other celebrated characters, and one other print, representing leading characters dancing, *curious*
- 1 11 6 1126 The Synod at Dort, a *very curious print, with a reference to all the portraits therein represented, very fine*

CORNELIUS VISSCHER, *born in Holland, about the year 1610.*—He learnt the rudiments of his art under Peter Soutman, but possessing a strong capacity and a natural genius, he forsook the style of his tutor, and adopted that which was more congenial to his conception, that gave a more striking and natural force of nature; he blended with free execution the use of the point, with the more expressive powers of the burin, which rendered the effect in his productions sweetly harmonious and uncommonly fine; he drew his characters with admirable skill, by casting in the features a degree of faithful animation in the expression, and he paid much attention to the finishing of his heads, which he performed with a dexterity of art peculiar to himself.

- 6 6 1127 His portrait by Audran, Franciscus de Andrada, Antonius de Brun, John Cuyermans, Francis William Bishop of Osnaburg, and Lucas and John Ambrosius, the two last prints by N. J. Visscher

- 1128 His portrait habited in a hat and mantle, and a ditto without a hat, *both extra fine* 1 1 -
- 1129 Two different prints of his Mother, and two impressions of Jacob Westerbaen Heer Van Brandwyck, *one a proof previous to any inscription, extra rare* 2 2 -
- 1130 Amelia de Solms, Consort of Frederick Henry Prince of Orange, Henrietta Catharina, Albertina Agnes, and Mary, Daughters of Frederick Henry Prince of Orange, *Honthorst pinxit* 13 -
- 1131 Ludovicus Boisatus, Janus Dousa, and Fanciscus Valdesius, Military Commanders, *fine* 1 1
- 1132 Alexander VII. Pope, Joannes Boelensz, and Gellus de Bouma, *fine* 11 6
- 1133 Henderukus de Booy, Helena Leonora da Sieveri, and Coppenol the celebrated Penman 0 6
- 1134 Coppenol the Penman, *a brilliant proof previous to any inscription, rare* 1 13 -
- 1135 Peter Gassendi, Constantine Huygens, and two different prints of Petrus Isbrandus, *fine* 12 6
- 1136 Robert Junius, *two impressions of the larger print, with a variation of address, one extra fine, and ditto within an oval* 7 6
- 1137 Joannes Merius, Pastor, and Philip Rovenius, Archiepiscopus Philippensis, &c. *very fine* 7 6
- 1138 Johannes de Paep, with a View of the Exchange at Amsterdam, *extra fine and rare* 1 5 -
- 1139 Adrianus Motmans, a Friar Minor, and David Peter de Vries Artillery Master of the States of Holland, *extra rare and fine* 16
- 1140 Petrus Scriverius, and Cornelius Vosbergius, *fine and rare* 14
- 1141 Joannes Wachtelaer, Pastor of Utrecht, and Josse Vondel, the celebrated Poet, two impressions, one previous to the address of Justus Danckers, *brilliant* 11 6
- 1142 A series of portraits at whole length, of Bishops and Martyrs, some of them English, twenty pieces with the title, *very fine* 2 7
- 1143 The Four Evangelists, in four pieces, *brilliant* 1 6 -
- 1144 The Holy Family, with Saint John presenting a Pear to the Infant Christ—another Holy Family—the Resurrection, and a bust of a Female richly attired, engraved for the cabinet of De Reynst, *fine* 10
- 1145 The Virgin and Infant Christ in the Clouds, surrounded with a host of cherubs, two of which are supporting a wreath over her head, Rubens, pinxit, two sheets, *extra fine* 13
- 1146 Ulysses discovered by Achilles at the Court of Lycomedes, Rubens, pinxit, *capital* 6 6
- 1147 Saint Francis receiving the Infant Jesus from the hands of the Virgin, Rubens, pinxit, two impressions, with and without the address of De Wit 0

- 107 1148 A portrait of a Virtuoso, (usually called Baccio Bandinelli) seated in his cabinet, amidst several pieces of sculpture, *fine*
- 176 1149 A Boy in conversation with a Girl who has a Mouse in a Trap, and the Cat asleep, with a Rat behind her, *both very fine and rare*
- 1 13 1150 The Bohemian Woman and the Rat Catcher, both pieces *very fine*
- 1 7 1151 The Rat Catcher, a proof, *very rare*
- 12 1152 The Strolling Musicians, Ostade, pinxit
- 106 1153 The Pancake Woman, C. Visscher, invt. et fecit, *fine*
- 1 12 - 1154 The same print, *brilliant*
- 14 - 1155 The Dutch Chirurgeon, dressing a Peasant's Wounded Foot, Brauwer, pinx,—a Tippling Party of two Peasants, with an Old Woman, after Ostade, and the Farriers Shop, after Pater de Laer
- 1 11 - 1156 A Party of Five Boors, one playing on a Violin, the other Singing, *two impressions*, one a *brilliant proof*, Brauwer pinx
- 126 1157 Two Dutch Boors in Amorous Conversation with a Woman, and an Interior Scene, with a Party of Boors called the Skaiters
- 2 10 1158 *The Skaiters, a proof previous to any inscription*
- 146 1159 The Kiln and the Robbery in a Cave, after Peter de Laer, *fine*
- 10 - 1160 A group of Cattle, attended by two young Peasants, and landscape by Moonlight, with a Robber leading two horses, Peter de Laer, pinx. *fine*
- 1 2 1161 A set of four Landscapes, with Peasants and Cattle, after Berghem, Clement de Jonghe, exc. *very fine*
- 2 - 1162 The Coronation of Carolus Gustavus, King of Sweden, *large sheet, fine and rare*

JOHN VISSCHER, *brother of the preceding Artist, born at Amsterdam in 1636*—His productions are executed in a similar style with that adopted by his brother, and they possess those combination of talents, with the same reputable share of excellencies, which is so conspicuous in the works of the former artist. His etchings from the designs of Berghem, are particularly worthy of admiration, and evince his superior eminence in this branch of the art.

- 5 1163 Portraits of Cornelius Catzius, a Prelate of Haerlem, and Abraham Vander Hulst, Vice Admiral of Holland, *fine*
- 1 - 1164 Petrus Proelius and Bernard Somer, Prelates of Amsterdam—Sir Peter Paul Rubens, and Verhelsius, *very fine*
- 9 1165 The Negro, with his Bow and Arrows, drawn from the life, by C. Visscher, J. Vander Horst, exc. *very fine*

LANDSCAPES, AFTER BERGHEM, &c.

- 156 1166 A set of four small landscapes, enriched with figures and cattle, N. P. Berchem, inv. *fine*

- 1167 A set in six pieces ditto, *first address, Just Danckers, exc. extra fine* 17
 1168 Another set, in four pieces, *very fine* 12 6
 1169 Another set, in four pieces, upright form, *extra fine* 10
 1170 Another set, in four pieces, of the same form as the last, and previous to the inscriptions, *brilliant* 1 1
 1171 Another set, in four pieces, oblong form and of larger size, *N. Visscher, exc. very fine* 1 6
 1172 A landscape, with cattle and figures, known by the appellation of the Man with his back naked, and another with a Woman milking a Goat, *N. Visscher, exc. brilliant* 1 4
 1173 A pair of Landscapes, the Bagpiper, and a Peasant attending Cattle, *F. de Wit, exc. very fine* 1 17
 1174 A pair of large landscapes, Rocky Scenes, enriched with Peasants attending cattle, *F. de Wit exc.* 1 6
 1175 The same prints, previous to the address of De Wit, and one a proof, prior to the names of the artists 1
 1176 The Times of the Day, in four pieces, *Justus Danckers, exc. uncommonly brilliant* 2 9
 1177 Berghem's Ball, representing a Party of Peasants dancing and otherwise diverting themselves, in the Interior of a Barn or Stable, *the impression previous to the introduction of the privilege, the effect of this piece is admirable* 2 12
 1178 *The same print, of extraordinary brilliancy* 3 9
 1179 A set of four landscapes, with Peasants and Cattle, *W. Romeyn inventor* 10
 1180 Two landscapes, enriched with Halts of Cavalry, after Wou-
 vermans, *fine* 1 1
 1181 The Accident that befel Prince Maurice and his Retinue, by
 the Breaking of the Drawbridge, on three sheets, fine and
 rare 1 9
 1182 Four pieces of Boors Tippling and Smoaking, after Brouwer
Clement de Jonghe, exc. 14 6
 1183 Two pieces, Interior Scenes, with Parties of Boors Dancing
 and Tippling, after Ostade, *brilliant* 2 19
 1184 The Golden Age, *A. Bloemart, invent. J. C. Visscher, exc.* 10

PRINTS by LAMBERT VISSCHER, Brother of

C. and J. Visscher.

- 1185 Portraits of Johan de Liefde, Vice Admiral of Holland,
 grand production, *extra fine* 11
 1186 John de Wit, Pensionaris Van Holland—Frobenius, and one
 other, *a proof* 0 6

ALEXANDER VOET, born at Antwerp in 1618—He was the dis-
 ciple of Pontius, and became successively an engraver of distinguished
 talents. He worked in a free bold style, resembling that of his tutor.

- 1187 The Martyrdom of St. Andrew, *Rubens, pinx. large sheet, brilliant* 16

- 13 6 1188 St. Augustin, Rubens, pinx. *extra fine*
 10 6 1189 A Satyr and Nymph, with a basket of fruit, Rubens pinx.
capital

LUCAS VORSTERMAN, *born at Antwerp, about the year 1580*—He was bred to the profession of painting under Rubens; but his mind being more inclined towards following the profession of engraving, he prosecuted his endeavours with great assiduity, and eventually succeeded in becoming a great and highly meretorious proficient in this branch of his art. He handled the burin with great ability, and he possessed the art of infusing into his productions a charming effect, without attending to the mechanical regularity of strokes. He was peculiarly happy in his transcripts from Rubens and Vandyck.

- 7 6 1190 Portraits of Wolfgang, William, Count Palatine—Leopold, William, Archduke of Austria—John, Count of Nassau, and Charles, Duke of Bourbon
 13 1191 Claudius a Salmasia, and Octavio Piccolomineo de Arragona, *fine and scarce*
 10 1192 Hieronymus de Bran, and Paul Bernard, Comes de Fontaine, *very fine*
 7 6 1193 Charles I. King of Great Britain, and Thomas Howard, Duke of Norfolk, with the Staves as Earl Marshal, after Holbein
 19 1194 The last mentioned print, *brilliant*
 14 1195 Lot with his Family quitting Sodom—Job tormented by Devils, both after Rubens, and two Saints kneeling before the Virgin, after Michael Angelo Caravaggio
 12 1196 Saint Francis receiving the Stigmatics, Rubens pinx. *extra brilliant*
 2 6 1197 Six pieces, single figures, a Man drinking—another drawing his Sword—one with a Viper in his cap, diverting himself with a squeaking Pig, &c. *all of them fine proofs*
 1 4 1198 A Party of Boors fighting, within a landscape, Breughel, pinx. and the Satyr and Traveller, after Jordaens
 19 6 1199 A Party playing at Backgammon, with a Lady playing on the Guitar, A. de Coster, pinxit. *fine*
-
- 9 6 1200 Portraits of Leopold, Emperor of Hungary, by S. WIELLEMS, and six others, by Conrad Waumans, and ELIAS WIDEMAN—William III. and Dirick Cucrenhert, by Zylvelt
 12 1201 Eight fine portraits of the Princes of Orange and Nassau, in ovals formed of olive branches
 16 1202 The Adoration of the Kings, after Rubens, and Saint Nicholas reproving the Emperor Constantine, after C. Schut, both by WITDOEC, *capital*
 13 6 1203 The Ascension of the Virgin, by ditto, after Rubens, *fine*, and one other

JOHN GEORGE WILLE, born in the year 1717, at Königsberg, in the Circle of the Upper Rhine, in the Principality of Upper Hesse—In his youth he commenced his travels, and bent his course to Strasbourg. In this city he met with Schmidt, whose circumstances were similar with his own, and whose pursuit accorded the same object. They immediately resolved to proceed to Paris, where they arrived in the year 1736. The talents of these two young artists were then in some degree conspicuous: they immediately obtained employment under Odieuvre, to engrave a series of portraits of celebrated characters.

Their emulation was to be great in their profession, and they exerted their genius and abilities to outvie each other in examples of skill. They both handled the burin with admirable dexterity, but Wille exercised all his art to infuse into his productions the most exquisite execution in the finishing of his works; and those prints which we observe are from the cabinet pictures of those inimitable painters, Gerard Dow, Mieris, Metz, Netscher, and others, possess all the fine traits and peculiar excellencies appertaining to such beautiful models: in short, no person was more competent to engrave from such examples of superior finishing.

The following collection of his works are incomparably fine, and are enriched with a number of select proofs and singular variations.

- | | | |
|------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|
| 1204 | Portrait of John George Wille, by himself, and a ditto, by Ingouf | 17 6 |
| 1205 | Prosper Cardinalis Columna de Scirra, and a portrait of another Cardinal, <i>proof, without the name</i> | 16 |
| 1206 | Louis, Dauphin of France—Maria Theresa, Dauphiness of France—Charles Frederic, Margrave of Baden, and one other | 15 |
| 1207 | Frederic II. King of Prussia, <i>two different prints, fine</i> | 9 |
| 1208 | Charles Louis Augustus, Foucquet de Belle-isle, <i>fine</i> | 15 6 |
| 1209 | Nicholas René Berrier, Minister of State, &c. | 10 6 |
| 1210 | <i>The same print, a brilliant proof, previous to any inscription, or names of the artists</i> | 1 |
| 1211 | Jean de Boullongne, Contrôleur General des Finances, etc. <i>brilliant proof</i> | 2 14 |
| 1212 | Hieronymus Von Erlach—Schultheiss der Stad, und Republik Bern, &c. <i>very fine</i> | 5 |
| 1213 | Tycho Hoffman, Secretary to the Chancellor of the King of Denmark, and Member of the Royal Society of London—Claude Nicolas Lecat, Member of the Academies of Paris, London, &c.—Marguerite Elizabeth de Largelliere, and François Louis de Neuville | 16 6 |
| 1214 | Woldemar de Lowendal, Mareschal de France, and Abel François Poisson, Marquis de Marigny | 1 9 |
| 1215 | Abel François Poisson, Marquis de Marigny, <i>a fine proof with the arms</i> | 1 12 |
| 1216 | <i>The same print, a brilliant proof, previous to the arms or any inscription</i> | 2 10 8 |
| 1217 | Jean Baptiste Masse, Painter, and Director of the Royal Academy of Painting in Paris, <i>extra fine</i> | 17 6 |

- 1 5 1218 Louis Phelypeaux, Comte de Saint Florentine, &c. and Francois Quesnay sitting in his study, *fine*
 1 7 1219 *The last mentioned print, a brilliant proof*
 1 7 1220 Jean Martin Priesler, an engraver—Joseph Parrocel, a painter, and Maurice de Saxe Marechal de France, *fine*
 2 3 1221 Henry Benoist second Son of James Stuart and Charles Stuart the Pretender
 1 19 1222 Portrait of a Soldier of the Swiss Guards, *fine proof*
 1 7 1223 A Holy Family, entitled “Repos de la Virge” Dietricy pinxit. *very fine*
 3 1 1224 *The same print, a fine proof with the title and arms*
 3 11 1225 *The same print, previous to the arms or any inscription, extra fine*
 4 9 1226 Hagar presenting Sarah to Abraham, a brilliant proof, previous to the arms or any inscription, an exquisite piece of art, Dietricy pinxit
 2 2 1227 Les Soins Maternels et les Delices Maternelles, *proofs*, peint par P. A. Wille
 2 14 1228 *The same prints, previous to the arms or any inscription, very fine*
 1 5 1229 Tante de G. Dow—Gerard Dow, pinxit
 1 0 1230 *The same print, a fine proof*
 1 17 1231 La Philosophe du Tems Passe—P. A. Wille pinxit—La Tricoteuse Hollandoise, Mieris pinx. et Soeur de la Bonne Femme de Normandie, P. A. Wille, pinx. *fine*
 1 11 6 1232 La Bonne Femme de Normandie et le Soeur de Bonne Femme, *both very fine*
 2 2 1233 La Liseuse et La Devideuse, Mere de G. Dow—G. Dow, pinx.
 2 2 1234 La Cuisiniere Hollandoise et La Gazettiere Hollandoise, after Metz, *fine*
 1 17 1235 La Maitresse D'Ecole—P. A. Wille pinx. et Jeune Jouer, d'Instrument, apres Schalken
 1 14 1236 A Girl holding a Bird; entitled “Petite Ecoliere, and a proof of the same, Schenau pinx
 2 2 1237 A Boy blowing Bubbles, called le Petit Physician, after Netscher, *proof*
 2 11 1238 L'Observateur Distract—Peint, par Mieris, *brilliant*
 3 10 1239 *The same print, a choice proof*
 2 0 1240 Two Peasants Smoaking, entitled Bon Amis, *proof*
 3 5 1241 *The same print, a proof before the arms, very fine*
 2 16 1242 Le Marechal des Logis engaging with two Robbers who have bound a Girl to a Tree and have plundered her, *fine proof*, P. A. Wille pinx.
 2 12 1243 Instruction Paternelle, after Terburg, a beautiful production
 3 7 1244 *The same print, a fine proof*
 3 1 1245 Le Concert De Famille, after G. Schalken, *capital*
 3 11 1246 Musiciens Ambulans, Dietricy pinx. a capital production, *extra fine*

- 1247 Les Offres Reciproques, Dietricy pinx. *very fine*
 1248 The same print, an unique proof, with a piece of Rock and
Foliage etched in the lower margin, brilliant
 1249 Six etchings of Banditties and Soldiers, after Parrocel, and
 three etchings of landscapes, *fine and scarce*
 1250 A capital portfolio bound in russia, containing one hundred
 leaves, stout Dutch paper, size 22 inches wide by 33 inches
 high

End of the Tenth Day's Sale.

THE
 SECOND PART OF THIS CATALOGUE,

Will comprise a select Collection of

PAINTERS' ETCHINGS,

Many of which are of extreme rarity and remarkably fine;

ALSO, A CONSIDERABLE

PROPORTION OF THE PRODUCTIONS OF REMBRANDT,

And 1500 Pieces, by WENCESLAUS HOLLAR,

Of the choicest Quality as to Impression;

COMPRISING

His rare Portraits and English Views, Muffs, Animals, Shells, &c.

ALSO, AN EXTENSIVE SELECTION,

Chiefly consisting of the finest Proof Impressions,

OF THE SUPERIOR

PRODUCTIONS OF THE FOLLOWING CAPITAL ARTISTS,

PRINCIPALLY OF THE ENGLISH SCHOOL:

BARTOLOZZI,	HEATH,	SHERWIN,
BROWN,	HOGARTH,	SIR ROBERT STRANGE,
BYRNE,	MORGHEN,	VOLPATO,
CANOT,	PORPORATI,	WOOLLETT,
EARLOM,	RYLAND,	WORLIDGE,
HALL,	SHARP,	&c. &c.

Together with

Several Books of Prints, Portfolios with Leaves, &c.

